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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

PERFORMANCE GUIDE AND RECORDING OF THREE
TWENTY-FIRST-CENTURY COMPOSITIONS
FOR SOLO CELLO

A Dissertation Submitted in Partial Fulfillment
of the Requirements for the Degree of
Doctor of Arts

Katarina Majcen Pliego

College of Performing and Visual Arts
School of Music

December 2020

This Dissertation by: Katarina Majcen Pliego

Entitled: *Performance Guide and Recording of Three Twenty-First-Century Compositions for Solo Cello*

has been approved as meeting the requirement for the Degree of Doctor of Arts in the College of Performing and Visual Arts in the School of Music, Program of Cello Performance.

Accepted by the Doctoral Committee

Gal Faganel, D.M.A., Research Advisor

Justin Krawitz, D.M.A., Committee Member

Jubal Fulks, D.M.A., Committee Member

Michael Kimball, Ph.D., Faculty Representative

Date of Dissertation Defense _____

Accepted by the Graduate School

Jeri-Anne Lyons, Ph.D.
Dean of Graduate School
Associate Vice President of Research

ABSTRACT

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The twenty-first century boasts a vast repertoire of solo cello pieces. While many editions might feature phrase markings and other performance indications by the composer, they rarely include bowing indications, fingerings, and other practical advice. Due to the diversity and sometimes technical difficulty of the twenty-first-century solo cello repertoire, most new works now include guidelines or performance guides written by the composer or first performer. I have selected three pieces according to the following criteria: no performance guide is currently available; the published score lacks editorial guidance on performance issues such as bowing and fingering; and no commercially available recording has yet been released. These three pieces are: Lera Auerbach's *La Suite dels Ocells* (Suite of the birds), Olli Mustonen's *Frei, aber einsam* (Free, but lonely), and Giovanni Sollima's *La Folia*. This document provides valuable background information about the above-mentioned composers and their compositions, a performance guide with fingerings and bowings for the works selected for this study, interviews with the composers and the cellists who gave the world premiere of these works, and recordings of these pieces. I have also compiled what aims to be a complete catalog of all published works for solo cello written between 2000 and 2020.

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I could not have done this without help from my friend and audio engineer Robert Stahly, who day after day brought suitcases of equipment to Westview Presbyterian Church in Longmont to record and edit my playing. I also want to express gratitude to Westview Presbyterian Church and their personnel, who were very accommodating with all my requests and let me use their beautiful space.

This dissertation would not have been possible without permission from all three publishers: Internationale Musikverlage Hans Sikorski, Schott Music, and Casa Musicale Sonzogno. Thank you! The copyright permissions are included in Appendix F.

A big thank you to my mom, a Ph.D., who knew all the pitfalls and provided a shoulder to cry on, and to my friend Karin Buer for countless coffee dates and much formatting help, but most importantly to my husband, who endured numerous hours of practice, and cheered me on no matter what. He also always, without complaint, put our eleven-month-old to bed so that I could write. To Emilia, my little ray of sunshine, thank you for sleeping thirteen hours through the night!

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CHAPTER I

INTRODUCTION

In the twenty-first century, numerous composers have taken advantage of the cello's sonorous qualities and immensely expanded the solo cello repertoire with compositions using amplification, prerecorded sounds, electronics, and other techniques that augment the possibilities of the instrument. Over four hundred solo cello pieces have been published in the last twenty years by publishing houses worldwide. Some of these compositions have been subject to thorough editorial intervention and are available with fingerings and bowings often proposed by the cellist who gave the world premiere of the work. Other works have been published without such performance indications or fingerings. These editions might feature the composer's phrase markings, but not bowing indications or fingerings. Due to the diversity and difficulty of the twenty-first-century solo cello repertoire, most new works now include guidelines or performance guides written by the composer or first performer. In order to maximize the impact of this study, I have selected three pieces according to the following criteria: no performance guide is currently available; the published score lacks editorial guidance on performance issues such as bowing and fingering; and no commercially available recording has yet been released. The three pieces I have chosen to explore are Lera Auerbach's *La Suite dels Ocells* (Suite of the birds), Olli Mustonen's *Frei, aber einsam* (Free, but lonely) and Giovanni Sollima's *La Folia*.

Performing and recording new pieces is an important part of sharing and preserving classical music. The ability to work with and interview the composers gives us an insight into their compositional process and music that goes far beyond what can be deduced from the notes in any given score. Recordings and interviews with composers and first performers are a valuable resource for future performers. Listening to recordings and reading about the composer and composition are among the first things performers usually do when preparing a new piece. These resources help performers understand the music and give them practical advice in the form of bowings and fingerings, which makes the performance preparation easier and faster. This document will address many artistic decisions that musicians have to make when reading a new composition for the first time, like fingerings, bowings, phrasing, and articulation. In addition, the interviews and recordings in this document will help cellists make informed decisions when preparing these compositions for performance.

CHAPTER II

LITERATURE REVIEW

Lera Auerbach's *La Suite dels Ocells*, Olli Mustonen's *Frei aber einsam*, and Giovanni Sollima's *La Folia* are somewhat unexplored by cellists. While all of the scores have been commercially published, no program notes or recordings have been published, which makes the works considerably less accessible to cellists. In order to provide meaningful practical support to the performer who is taking on a new and unfamiliar work, I forgo an in-depth theoretical analysis, giving detailed performance guidance in its place. This literature review serves to highlight the most relevant sources related to the composers' respective biographies. Each of the selected works is based on a preexisting piece or theme, so I will also survey important literature relating to these preexisting pieces and themes, since clarification of these references is an important part of preparing Auerbach's, Mustonen's, and Sollima's compositions for performance.

There are no biographies written about the three above-mentioned composers. Information about their lives can be found scattered among various websites. I have combined information from several online sources to create biographies that are as comprehensive as possible. For each composer, I have also compiled a list of works for solo cello and chamber music featuring the instrument.

Lera Auerbach has the most information about her studies and compositions on her website.¹ While most of her works can be found there, the website of her publisher

¹ Lera Auerbach, "Lera Auerbach," accessed January 7, 2018, <http://mediaresources.leraauerbach.com>.

Sikorski² is another important resource. Several articles and reviews about her have appeared in the Washington Post,³ The New York Times,⁴ and the Financial Times⁵ that convey her thoughts on art, poetry, music, and her compositional style and technique.

As mentioned above, all three pieces are based on preexisting compositions.

Auerbach's *La Suite dels Ocells (Hommage a Pablo Casals)* is based on Pablo Casals' *Cant dell Ocells*. To understand Auerbach's *Suite*, it is important to know its predecessor and understand under what circumstances it was composed and performed. Pablo Casals' speech at the United Nations gives valuable information about the history of his piece.⁶ The video-recording of his performance of the work is a similarly important resource.⁷ Casals' *Cant dell Ocells* is itself based on an earlier work: an old Catalan Christmas carol. The original text of the carol, as well as an English translation, can be found on Songs & Rhymes from the Catalan website.⁸

The Schott Music website gives Mustonen's biography, list of his works, and facts about his musical journey. There are few articles or reviews of his music, but Bruce Duffie conducted a somewhat philosophical interview with Mustonen, in which the composer expresses his thoughts about music and noise, how he approaches new pianos,

² Sikorski, Auerbach, Lera," accessed January 11, 2018, https://www.sikorski.de/225/en/auerbach_lera.html.

³ Anne Midgette, "Music Review: CrossCurrents: Composer Lera Auerbach, Cellist Alissa Weilerstein," The Washington Post, accessed February 7, 2018, <https://www.washingtonpost.com/wp-dyn/content/article/2009/05/03/AR2009050301982.html>.

⁴ Anthony Tommasini, "Audience Enters a Sightless World, Where Listening Becomes a Lifeline," The New York Times, accessed February 7, 2018, <https://www.nytimes.com/2013/07/11/arts/music/lera-auerbachs-opera-the-blind-at-lincoln-center-festival.html>.

⁵ Hannah Nepil, "Interview: Composer Lera Auerbach," The Financial Times, accessed 7 February 2018, <https://www.ft.com/content/b7dd1b38-4503-11e6-9b66-0712b3873ae1>.

⁶ Paula Vigata, "I am Catalan. 45 years ago, to the day, the discourse of history of Pau Casals at the UN," accessed 12 March 2019, <http://montsebrumedia.com/catalan-45-years-ago-day-discourse-history-pau-casals-lun/>.

⁷ Ibid.

⁸ Mama Lisa, "El Cant dels ocells," accessed 21 March 2019, <https://www.mamalisa.com/?t=es&p=5144>.

concert halls, and piano compositions, as well as organizing and programming solo recitals, balance between entertainment value and artistic achievement, and more.⁹ This interview was done in Chicago in 1991 when Mustonen was only twenty-five years old, so some of his views and opinions on certain matters may have changed since then.

Mustonen's *Frei, aber einsam* is based on *F-A-E Sonata*, a work collaboratively composed by Johannes Brahms, Robert Schumann and Albert Dietrich. Perhaps surprisingly, Mustonen's work does not bear much resemblance to the *F-A-E Sonata*. Steven Isserlis transcribed the *F-A-E Sonata* for cello and piano and performed it with Mustonen alongside the world premiere of Mustonen's *Frei aber einsam*.

There is little biographical information about Sollima available online. The most accessible resources include a short biography on the website of Accademia Nazionale di Santa Cecilia¹⁰ and an introduction about him on the Piatigorsky Festival website.¹¹ However, there are many concert reviews that mention the "crazy Sicilian" and the "world's coolest cellist."¹² These articles are of limited use when compiling his biography, but they provide valuable insights into his personality and audiences' perceptions of him as an artist. A complete list of his compositions can be found on his publisher's website Casa Musicale Sonzogno.¹³

⁹ Bruce Duffie, "Pianist, Composer, Conductor Olli Mustonen," accessed 11 January 2018, <http://www.bruceduffie.com/mustonen.html>.

¹⁰ "Master course – Violoncello, Instructor Giovanni Sollima," Accademia Nazionale di Santa Cecilia, accessed 13 March 2019, http://www.santacecilia.it/en/alta_formazione/giovanni_sollima.html.

¹¹ "Giovanni Sollima," Piatigorsky International Cello Festival, accessed 13 March 2019, <https://piatigorskyfestival.usc.edu/artists/giovanni-sollima/>.

¹² Steve Moffat, "Concert Review: Giovanni Sollima the strolling cellist makes a debut with the ACO," The Daily Telegraph, accessed 11 February 2018, <https://www.dailytelegraph.com.au/newslocal/northern-beaches/concert-review-giovanni-sollima-the-strolling-celist-makes-a-debut-with-the-aco/news-story/83680464843f90f3477f9f6fb34dd98d>.

¹³ "Giovanni Sollima," Casa Musicale Sonzogno, accessed 11 January 2018, <https://www.sonzogno.it>.

To fully understand the works by Auerbach, Mustonen, and Sollima, we must develop an understanding of the works upon which each is based. I will consider these earlier works with regard to form, thematic material, and historical context in order to understand Auerbach's, Mustonen's, and Sollima's respective approaches. In order to do so, I have studied Casals' *Song of the Birds* score,¹⁴ the score to Brahms/Schumann/Dietrich's *F-A-E Sonata*,¹⁵ and the Renaissance folia. There is a lack of extensive treatments of folia in the scholarly literature. Some Russian and Spanish language treatments exist but were unfortunately not accessible to me on linguistic grounds.¹⁶ The most significant English-language treatment of the subject is Jeremy Grall's dissertation *An Analytical Edition of Giovanni Kapsberger's Partite Sulla Folia for Chitarrone: Ornamentation, Performance Practices, and Compositional Structures in Kapsberger's Folia Variations*.¹⁷ This document provides a lot of examples of Renaissance folia chord progressions, and instruction on how to improvise over them. The folia chord progression is essential to Sollima's structure and form. In addition to the above-mentioned dissertation, I also consulted Richard Hudson's article "The Folia Dance and the Folia Formula in 17th-Century Guitar Music."¹⁸ However, this article

¹⁴ Pablo Casals, "Song of the Birds," accessed 17 February 2018, <https://www.scribd.com/doc/236228475/Casals-Song-of-the-Birds>.

¹⁵ Johannes Brahms and Albert Dietrich and Robert Schumann, "FAE Sonata," accessed February 20, 2018, http://petruccimusiclibrary.ca/files/imglnks/caimg/6/67/IMSLP601087-PMLP183730-Brahms,_Dietrich,_Schumann_-_F.A.E._Sonata_-_Piano.pdf.

¹⁶ Giuseppe Fiorentino, "Musica española del Renacimiento entre tradición oral y transmisión escrita: El esquema de folia en procesos de composición e improvisación" (PhD diss., Universidad de Granada, 2009).

¹⁷ Jeremy Grall, "An Analytical Edition of Giovanni Kapsberger's Partite Sulla Folia for Chitarrone: Ornamentation, Performance Practices, and Compositional Structures in Kapsberger's Folia Variations" (DMA diss., University of Memphis, 2009)

¹⁸ Richard Hudson, "The Folia Dance and the Folia Formula in 17th Century Guitar Music," *Musica Disciplina* 25 (1971): 199-221, <https://www.jstor.org/stable/20532136?seq=1>.

focuses on the history of the dance. It does not examine the ornamentation or performance practices.

There are many performance guides for cello works that have been developed in the context of graduate dissertations. I have consulted several of these in developing the format of my dissertation. Elizabeth A. Grunin's dissertation *A Performance Guide for the Unaccompanied Cello Compositions by Mieczyslaw Weinberg* lacked clear guidance on issues of performance, giving only a brief overview of the form and musical content of each piece.¹⁹ She does not include any performance indications like fingerings and bowings that would help cellists perform this piece. However, she refers to a few passages based on preexisting works, at which point she discusses the main themes. Most of her work is a superficial explanation of themes, dynamics, and melodic material.

Celeste Power's *Zoltan Kodaly's Sonata for Unaccompanied Cello, Op. 8: one cellist's path to performance* is a theory-based document and includes a formal analysis of all three movements with an emphasis on clarifying themes and tonal centers.²⁰ For each movement she also includes a chapter "Thoughts on Performance," in which she discusses fingerings and bowings. She addresses in which part of the bow specific sections should be played, how to break triple stops, tempi, strict time versus rubato, left-hand pizzicato, and more. She also discusses several fingering options and explains why one works better than the other. Those chapters could be especially useful to someone learning the Sonata for the first time. Since there are many easily accessible recordings of this Sonata available, Powers does not include one of her own.

¹⁹ Elizabeth A. Grunin, "A Performance Guide for the Unaccompanied Cello Compositions by Mieczyslaw Weinberg" (DMA diss., University of Nebraska, 2015)

²⁰ Celeste Power, "Zoltan Kodaly's Sonata for Unaccompanied Cello, Op. 8: one cellist's path to performance" (DMA diss., Louisiana State University, 2013)

However, in Michelle Kesler's *Commissioned Works for Cello by Composers Christian Asplund and Joseph Hallman Through Analytical Studies*, a recording is a much-appreciated addition.²¹ Kesler's dissertation consists of biographical sketches, analysis of the compositions, interviews with the composers, and recordings. Kesler's document includes chapters with biographical information on each composer, as well as interviews with them, followed by a substantial analysis chapter for each piece, and a recording. I found the layout of her document very clear and decided to structure my dissertation in a similar way. In order to provide the most meaningful practical support to the performer who is taking on a new and unfamiliar work, I forgo in-depth theoretical analysis, giving detailed performance guidance in its place.

This dissertation will provide biographical information, interviews, performance guides, and recordings to make each of the three selected pieces more easily accessible to performers. The document will provide easy access to the information that is necessary to make informed decisions regarding variables of performance.

²¹ Michelle Kesler, "Commissioned Works for Cello by Composers Christian Asplund and Joseph Hallman Through Analytical Studies" (DMA diss., Arizona State University, 2014)

CHAPTER III

METHODOLOGY

Even though Auerbach, Mustonen, and Sollima are well-known composers and performers, there is little written about their musical journey, studies, and compositions. To provide cellists an insight into their compositions and help them prepare for the best possible performance, interviews were conducted. Interviews were scheduled with all three composers as well as with cellists Steven Isserlis, who premiered *Frei Aber Einsam*, and Amit Peled, who premiered *La Suite dels Ocells*. In Sollima's case, he is both the composer and the performer. Interviews with the performers help us understand the accommodations and edits they made to the pieces before performing them. Data was collected via email or transcribed from a Skype conversation. The interviews done by Skype were semi-structured. They roughly follow the same questions but also provide freedom to discuss other related issues brought up by the interviewer or interviewee.

The interviews explore composers' personal attributes, their thoughts on the importance of the relationship between the performer and composer, and the compositional process behind examined pieces. The interviews with the cellists provide insight into their interpretations, edits, and suggestions they have regarding the compositions. Sollima's perspective as both the composer and performer is particularly interesting, because he is the sole musician involved in the composition and premiere performance of the work. Auerbach and Mustonen both had another professional

musician, Peled and Isserlis respectively, give them their input and help them give concrete form to their musical ideas, while Sollima did not.

This information will help performers tackle the demands of these pieces and provide them insight into the composers' thoughts and compositional process. The Institutional Review Board Approval can be found in Appendix E.

In the performance guide, I concentrate on explaining the overall structure of the compositions to help the performer gauge the entire scope of each work. Most importantly, technically complex passages will be addressed and score examples with fingerings and bowings will be provided. I also present alternate fingerings and discuss why some are more desirable than others, based on my own practice and experience. My suggestions have been developed in careful consideration of the data I collected in my interviews with the composers.

In the score examples, the intervals are explained using upper-case letters for major intervals and lower-case letters for minor intervals. For instance, M3 is a major third, and m3 is a minor third. The Roman numerals under fingerings indicate the string it should be played on, and the "x" in front of a finger number indicates an extension.

CHAPTER IV

LA SUITE DELS OCELLS (SONG OF THE BIRDS)
LERA AUERBACH**Performance Guide**

La Suite dels Ocells (Suite of the Birds) was written in 2015 in memory of Pablo Casals, and quotes his *El Cant dels Ocells* (Song of the Birds). It was commissioned by Washington Performing Arts in Washington D.C., with the generous support of Jane and Calvin Cafritz, and premiered by cellist Amit Peled. The premiere took place on November 8, 2015 at the Terrace Theatre, Kennedy Center for the Performing Arts in Washington D.C. This concert was a tribute to Pablo Casals. Amit Peled recreated a concert Casals presented at the Peabody Conservatory in Baltimore in 1915 and even performed it on Casals' Matteo Goffriller 1733 cello.²² The program consisted of Beethoven's *Seven Variations on Bei Männern*, three pieces by Fauré (*Elegie*, *Sicilienne*, *Papillon*), Händel's *Sonata in C major*, Saint-Saëns' *Allegro Appassionato*, Bach's *Aria from Organ Pastoral in F major*, and, as the centerpiece, Bach's *Cello Suite no. 3 in C major*, BWV 1009.²³ The only addition to Peled's 2015 concert was the unveiling of Auerbach's piece, which pays homage to both Casals and Bach. Auerbach's composition is available through her publisher Internationale Musikverlage Hans Sikorski.²⁴

²² Midgette, "Music Review: CrossCurrents: Composer Lera Auerbach, Cellist Alissa Weilerstein."

²³ Brown Paper Ticket, "RAC Presents Amit Peled, Cello," accessed January 14, 2018, <https://www.brownpapertickets.com/event/2483599>.

²⁴ Sikorski, "Lera Auerbach"

Auerbach based her Suite on Casals' *Song of the Birds*, as requested by Peled.²⁵

Casals was not only a world-famous cellist, but also an international political figure, a voice for human rights, and an activist against oppressive governments. He vowed to use music to help his fellow people, and even went into self-imposed exile during the Spanish Civil War (1936-1939). In 1946, Casals, as a stand against tyrant leaders like Franco, swore to never perform again. However, in 1950, his friends persuaded him otherwise, and from then on, he always concluded his concerts with the *Song of the Birds*.

This song, which is based on a Catalan Christmas carol, thus became a symbol of peace, and a call to stand against oppressors. At the age of 95, Casals was awarded a United Nations Medal of Peace. On this occasion, he performed the *Song of the Birds* one last time. In his speech, he said:

“I’ll play a melody of folklore Catalan: *El Cant dels ocells*. When they fly through the sky, the birds are singing “peace, peace, peace,” a melody that would have won the admiration and love of Bach, Beethoven and all the great masters. A melody that emanates, more, the soul of my people, Catalonia.”²⁶

Casals always had great respect for Bach, as it took him a couple of dozen years to perform his Suites for the first time. Since then, it is known that Casals played one suite per day for the rest of his life. The fact that the inspiration for Auerbach’s composition came from Bach’s Suites and Casals’ *Song of the Birds* is not a mere coincidence. They were Casals’ most treasured cello compositions.

Song of the Birds has two main themes, as well as a high-pitched *tremolo* string accompaniment motif. The two main themes and the *tremolo* motif are all featured throughout Auerbach’s composition (see ex. 3 and 4).

²⁵ Interview on p. 33.

²⁶ Vigata, “I am Catalan. 45 years ago, to the day, the discourse of history of Pau Casals at the UN.”



Ex. 1. Pablo Casals, *Song of the Birds*, first theme, mm. 6-11.



Ex. 2. Pablo Casals, *Song of the Birds*, second theme, mm. 18-24.

The other prominent feature of Casals' work is the opening and closing four measures. The string orchestra imitates bird chirping with pianissimo trills and a rising a-minor arpeggio ending in harmonics.



Ex. 3. Pablo Casals, *Song of the Birds*, piano reduction, mm 1-5.

Auerbach implements all of these themes and motifs and intertwines them with a more contemporary and dissonant approach, but in a contrapuntal manner to pay homage to Bach's Cello Suites. Her Suite has eight movements, and starts with a *Preludio*, much

like any Bach Suite. While the complete work is in a-minor (also the key of Casals' song), the movements do not follow the common binary structure and harmonic progression of a baroque dance.

Preludio serves as a long and slow introduction, as we do not hear the full statement of the *Song of the Birds*' main theme until the very end. The movement opens with the same notes in the same register as Casals' piece.



Ex. 4. Lera Auerbach, *La Suite dels Ocells*, mm. 1.

The first seven measures can be played in the thumb position with extensions to reach the high C and E. The movement continues in this high register and moves very freely, as per the composer's instructions. The section in measures 9-35 should sound like the performer is trying to find the right melody but cannot quite remember, until measure 40 when the main theme is finally heard.

Several challenging passages in the high register require big shifts. These are best practiced after analyzing all the intervals. The first such passage is in measures 9-14. There are two efficient options for fingerings here. One that uses extensions and shifts, but stays on the A string, and the other with fewer shifts and more string crossings. I have opted to remain on the same string, using the thumb position, extensions and shifts, to keep the same timbre. Peled mentioned in the interview his preference for using the

fourth finger in thumb position. While this is not common, using the fourth finger in the above-mentioned passage would reduce the number of extensions and shifts.

The image displays two musical staves with fingerings and intervals. The first staff shows a sequence of notes with fingerings (q, 1, 3, 3, 2, q, 3, 1 or q, 2) and intervals (P4, m3, m6, P8, M3, P8, M6, P8, P5, P8). The second staff shows a sequence of notes with fingerings (q, 1, 3, q, q(I), 3) and intervals (m6, M6, P4+8va, M2, P5, M6).

Ex. 5. Lera Auerbach, *La Suite dels Ocells, Preludio*, Score with fingerings and intervals, mm. 9-14.

Another section, measures 19-29, should also be practiced by analyzing the intervals first. This section also features big intervals in a high register and offers the same two fingering solutions as the previously mentioned first section. While most can be played across the strings with fewer shifts, I have determined the sound quality remains more consistent with shifts and extensions on the A string.

1 2 3 2 3 1 2 3 q 3 1 2 3 3
III II I III II I

19 M6 P5 P5 M2 M3 M2 M2 M6 P4 M6+8va m6 m6 M6 m3 P5

q 1 3 3 2 q 3 1 2 q 1 3 q q 3

24 P4 M3 M6 P8 m3 m9 M6 P8 P5 P8 M6 m6 P4+8va m2 m3+8va

Ex. 6. Lera Auerbach, *La Suite dels Ocells, Preludio*. Score with fingerings and intervals, mm. 19-29.

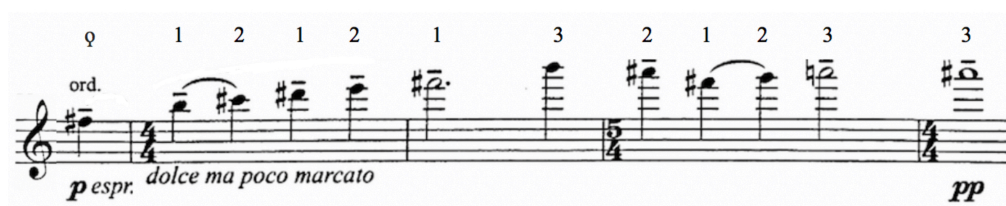
The harmonics that follow are notated at pitch and need to be played as artificial harmonics. When practicing, I would mark the correct octave for artificial harmonics in my score to simplify finding the correct pitch. I have included one such notation in ex. 8. Peled mentioned practicing and even performing harmonics notated in such a high register an octave lower, and one could consider it in this passage.

8va-----
V gliss. lento 8)
pp sub. dolce

Ex. 7. Lera Auerbach, *La Suite dels Ocells, Preludio*, original notation, mm. 35-36.

Ex. 8. My notation of artificial harmonics in mm. 35-36.

The main theme of the *Song of the Birds* is finally presented. However, the movement does not end with a descending minor third like Casals' composition, but rather with an ascending minor second. Since the register is high and the fingers are very close together, I chose to play the last two notes on the same finger by slightly bending it for the final note. The fingering for this section is a common scale fingering for the higher octaves.



Ex. 9. Lera Auerbach, *La Suite dels Ocells, Preludio*. Main theme, mm. 40-43.

The second movement, *Moderato ma poco agitato, libero*, starts right away with the *Song of the Birds*' main theme, but this time in the major key. The whole movement is reminiscent of Bach's Allemandes. It is in a slow quadruple meter, starts with an upbeat, and has a steady flow of, in this case, eighth notes.

Auerbach accentuates the harmony changes by placing a line over the notes. These notes create contrapuntal melodies, which are either an ascending or a descending scale. For instance, there is a big arrival on G# in measure 10, which resolves to A one measure later. The A remains the pedal tone until measure 15. In this particular section, the composer utilizes many fifths, which require special attention when played legato and over several strings. The performer has several fingering options here. I have included two versions that I thought were the most functional in creating a flowing melody. The first option involves fewer shifts and more string crossings. The second one, and the one I

personally preferred, utilizes shifts and avoiding string crossings (top fingering in ex. 10).

In measures 12 and 13, a fragment of the *Song of the Birds*' main theme can be heard.



Ex. 10. Lera Auerbach, *La Suite dels Ocells*, *Moderato ma poco agitato*. Fingerings and ascending scale, mm. 10-13.

The descending scale is more masked than the above-mentioned ascending scale, as there are usually several of them intertwined. One such example can be found in measures 6-8, where Auerbach writes a descending top line F-E-D-C, and a descending bottom line G-F#-E-D. Auerbach is, just like Bach, able to evoke an intricate polyphonic texture using just a single stream of notes.



Ex. 11. Lera Auerbach, *La Suite dels Ocells*, *Moderato ma poco agitato*. Descending lines, mm. 6-8.

The first fourteen measures of this movement are marked *mezzo forte*. After a short *crescendo* into *forte*, the music immediately goes back to *mezzo piano*, but this time makes an even bigger and faster *crescendo* into *fortissimo* (measure 21). This dynamic change is well supported by the rise in register too. The *forte* passage should be played on

the A string to keep the same intensity of the sound, and this can be achieved fairly easily with some extensions in the thumb position.

The image shows a musical score for Lera Auerbach's *La Suite dels Ocells*, measures 17-26. The score is in treble clef, 3/4 time, and key of D major. It features various dynamics and articulations, including *più f*, *mp*, *sub.*, *f*, *ff*, *mf*, and *cantabile espr.*. Fingerings and bowings are indicated above the notes.

Measure 17: *più f mp sub.* (6) 3 2 4 1 3 2 1 3 1 q

Measure 18: 3 1 q 3 1 2 3 2 2 3 1 2 1 3 q 3 2 1 3 1 2 1

Measure 19: *f* *più f* *ff* *mf* V

Measure 20: V V 1 2 1 2 1 2 1 2 1 2

Measure 21: *cantabile espr.*

Ex. 12. Lera Auerbach, *La Suite dels Ocells*, *Moderato ma poco agitato*, mm. 17-26.

After the climax in measure 21, the composer reminds us of the fragile main theme. An up-bow on the last eighth note of measure 24 makes the theme flow better. In measure 25, we can utilize a 1-2 finger pattern until we reach the desired position on the last beat of measure 26. The main theme is an octave higher, but in the same key as the original *Song of the Birds*' main theme. This theme comes back twice more, once only as a fragment in measure 35, and the other time (measures 43-48) as a full, dramatic, and *forte* statement. The movement concludes with fluttering sounds of high trills, reminiscent of those at the end of Casals' piece.

Con Brio, the third movement, seems somewhat out of place. Both main themes and the *tremolo* motif from the *Song of the Birds* are absent. The *Con Brio* is also in a

much faster tempo than the rest of Auerbach's Suite. In this movement, we encounter a challenge with the double staff notation, as well as how the octave D pedal tones can be performed.

One option is to play measure 6 exactly as written, which will make the overall rhythm and tempo suffer. The shifts between the double stop octave D on the lower staff, and the melody on the upper staff are too big to maintain the tempo at quarter = 72. The octaves can be played either with 1-4 or ̇-3 fingering. Another option is to leave out the higher D of the octave double stop. I selected this option for three reasons; one being that if the bottom D is played well and in tune, it will make the open D vibrate too; second that the open D will probably keep ringing from the previous open D anyway, and the last one being that I think keeping the tempo and the rhythmic drive is important here. Based on my experience, leaving out the two Ds in measure 6, as shown in ex. 13, provided the most seamless shifts and consistent tempo. Cellists could easily get stuck on every shift here, and the music would lose momentum. It is worth noticing that the D on the top staff should not always be ringing. There are a few sixteenth rests where only one note should be heard.

Ex. 13. Lera Auerbach, *La Suite dels Ocells*, *Con Brio*, mm. 5-6.

I have made a few bowing changes in this movement, because many times, composers use slurs to indicate phrasing, and they do not necessarily expect the cellist to play one phrase per bow. Peled implied that also in Auerbach's composition most slurs represent gestures or phrasings. Cellists should aim to play "cellistically," even if that means changing some bowings.²⁷ The abundance of down-bows breaks the phrasing, so one should consider other bowing possibilities.



Ex. 14. Lera Auerbach, *La Suite dels Ocells, Con Brio*, mm. 3-4.



Ex. 15. Lera Auerbach, *La Suite dels Ocells, Con Brio*, fingerings and bowings, mm. 19-22.

²⁷ "Yes, I changed bowings, and this is really my concept with any piece. I never look at composers' bowings, especially if they're not cellists, as cello bowings. I look at them as musical bowings. You know, if they write an up-bow, maybe it's a gesture, and not necessarily a cello up-bow. I find that many composers, including, humbly to say so, Beethoven, they write a bow of two bars on something that cello will never sound well in a hall. They mean a phrase, and not necessarily a cello bow." – Interview with Amit Peled on p. 36

Adagio Sognando, the fourth movement, is fourteen measures long and divides into two phrases. The first phrase is six measures long. The harmonics in this phrase are notated at pitch and need to be played as artificial harmonics. The A (second note in measure 1), and all consequent A notes are best played as a natural harmonic to avoid a string crossing. All other notes have to be played as artificial harmonics. The artificial harmonics can be played with a 0-3 or 1-4 fingering. I have selected the 0-3 fingering, which enabled me to easily play the natural harmonic on A with the second finger.



Ex. 16. Lera Auerbach, *La Suite dels Ocells*, *Adagio Sognando*, mm 1-2.

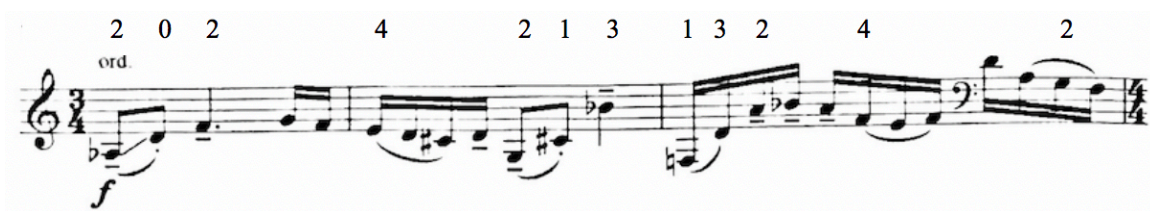


Ex. 17. Lera Auerbach, *La Suite dels Ocells*, *Adagio Sognando*, mm. 8-14.

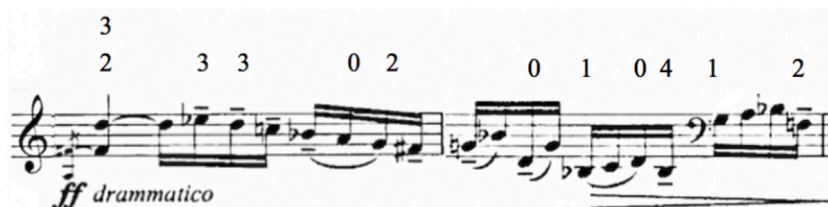
In the second phrase Auerbach ornaments Casals' main theme with grace notes and *glissandi*. Here, the challenge is that the performer cannot merely extend or shift between notes but has to use *glissando* "molto ad libitum and most of the time very slow," as per the composer's instruction. Therefore, the notes with the *glissando* have to

be played with the same finger. The last three measures of this movement repeat the main theme but written as harmonics. These harmonics are again artificial and should be played on the same string to maintain the same timbre. The half step trill in measure 13 can be taxing, because it is written in a low position. The only option if playing the trill on the A string is to trill q-3 with q-3 . The stretch between q-3 and $1-4$ is too big for a successful and well sounding trill. However, if the performer chose to play the trill on the D string, the trill could be done both ways, q-3 with q-3 , or q-3 with $1-4$.

The fifth and sixth movements, *Moderato* and *Allegretto grazioso* respectively, are fairly undemanding. *Moderato* is in triple meter and binary form. In the first section Auerbach composed a continuous stream of sixteenth notes, much like a Courante by Bach. The second section is contrasting and utilizes double stops. Both sections remain between the first and fourth position. The first beat of the first measure needs to be played on the D string because of the glissando between the two notes. Therefore, the D (second eighth note in the first measure) can be played as a natural harmonic. The double stops can follow a 1-3, 2-4 finger pattern. As is common practice in Bach, I also took advantage of utilizing open strings.



Ex. 18. Lera Auerbach, *La Suite dels Ocells*, *Moderato*, fingerings, mm. 1-3.



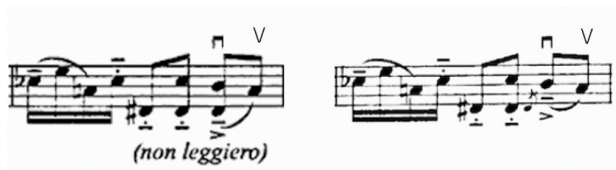
Ex. 19. Lera Auerbach, *La Suite dels Ocells*, *Moderato*, fingerings, mm 12-13.

Ex. 20. Lera Auerbach, *La Suite dels Ocells*, *Moderato*, fingerings, mm. 30-33.

Allegretto grazioso uses a descending scale motive that reappears several times throughout the movement. It is first heard in measures 2-3, then in measures 10-12, and again, this time *sul ponticello*, in measures 26-27. The whole movement is alternating between scale-wise motion in a-minor and A-major. The range of this movement is small. All notes can be reached by only playing up to the third position.

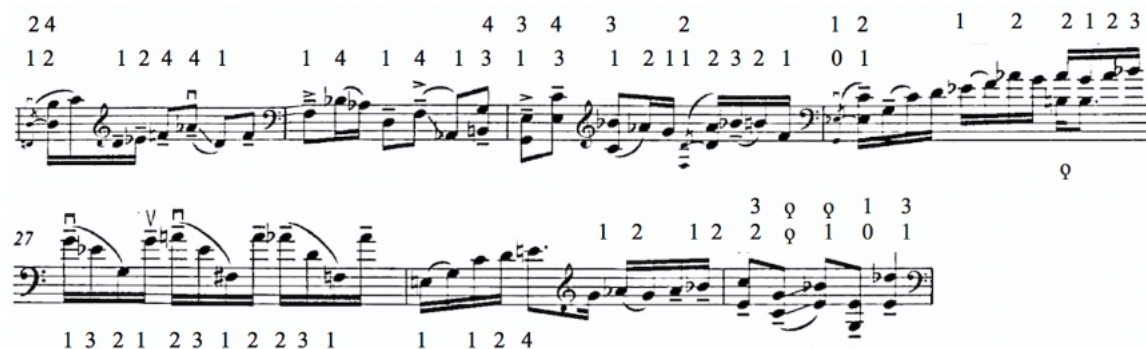
The seventh movement, *Sognando libero*, starts the same as the *Prelude*, but after four measures veers off in a different direction. While Auerbach uses the term *sognando* throughout this Suite, this is the first time it appears in the title. *Sognando* translates into dreamily and free. The movement is in a ternary form with an introduction and a coda. The A section extends from measures 15-36, and the B section from measures 37-68. The repeat of the A section starts at measure 69 and is followed by a twenty-measure coda starting in measure 91. The only difference between the two A sections is one beat in measure 76. In measure 22, the third beat is played as a double stop, and in measure 76, it is played as a grace note. Other than that, the sections are identical. I have separated the

last two eighth notes in both cases, which enabled me to play the next chord on a down-bow.



Ex. 21. Lera Auerbach, *La Suite dels Ocells, Sognando libero*, bowings, mm. 22 and 76.

Most technical problems associated with the A section are due to double stops with grace notes, and *glissandi*. While there are other possible fingering options, I found that the most functional one includes string crossings, fewer shifts, and finger patterns.



Ex. 22. Lera Auerbach, *La Suite dels Ocells, Sognando libero*, fingerings, mm. 23-29.

The B section, *poco piu mosso, sognando magico*, is slightly faster, *flautando*, *dolce legato*, and mostly *pianissimo*. Most of this section can apply a 4-2, 3-1 finger pattern. Big shifts between bass and treble clef in measures 53-62 make this section complex. Much can be played using string crossings, but I avoided using a high position on the G string so not to change the timbre. This resulted in using bigger shifts up and down the A string.

53 2 1 3 4 1 q 3 q 1 2 2 3 1

mf poco a poco più appassionato, cantabile

58 3 2 1 1 4 1 3 1 3 3 2 1 2 1 1 3 2 1 3 1 3 1 3

f *espr.* *più f*

Ex. 23. Lera Auerbach, *La Suite dels Ocells, Sognando libero*, fingerings, mm. 53-62.

The coda is marked *adagio misterioso, tragico*. It is a much slower section played *sul ponticello*. The melody is accompanied by a *pizzicato* pedal tone C. While the composer states in the score, “if necessary, these *pizzicati* could be played slightly early as a grace-note,” it is unnecessary to do so. For example, the first note in measure 92 can be played with the first finger, while the third finger simultaneously plucks the open C string.

91 3 3 2 1 3 1 3 1 1 0 4 3 2 1 1 1 1 4 1 4

ppp sub. *pizz.* *sempre simile*

(II) 4 3 3 1 1 ord

p *mf*

Ex. 24. Lera Auerbach, *La Suite dels Ocells, Sognando libero*, mm. 91-99.

The coda concludes with artificial harmonics (as always, notated at pitch) that need to be played between three strings, making it awkward to maintain a good consistent sound. The only note that can be played as a natural harmonic is the middle G. This note can be played on the G string with the thumb in third position. This also prepares the following C, which can then be played by pressing the thumb down and playing the artificial harmonic with the third finger.

Fuga, the eighth and last movement prominently features the original *Song of the Birds*' main theme in fugue form. Due to playing two or even three melodies simultaneously, this is the most technically demanding movement of the whole composition. The fact that several measures are written on double staff makes it challenging to read as well. When reading from double staff it is helpful to analyze which notes are played together, and which are played over a rest.

Ex. 25. Lera Auerbach, *La Suite des Ocells*, *Fuga*, mm. 11-13.

In measures 24-26, a similar notational problem occurs. The range between the double stops is too big. One staff has to be written in treble and the other in bass clef. The double staff can be somewhat compressed by transferring the lower staff notes played during rests to the upper staff. Playing all moving sixteenth notes as two per bow makes

for an easier and smoother transition into the following double stop, meaning the third beat of measure 24 is now played with two bows. The same applies to the second and third beat of measure 25.

The image displays a musical score for measures 23-26 of Lera Auerbach's *La Suite dels Ocells, Fuga*. The score is written in 4/4 time and features complex fingering and bowing techniques. Measures 23 and 24 are in the bass clef, while measures 25 and 26 are in the treble clef. The score includes various musical notations such as slurs, ties, and dynamic markings like *più f*. Fingering numbers (0-4) and bowing instructions (II, I) are provided for specific notes.

Ex. 26. Lera Auerbach, *La Suite dels Ocells, Fuga*, fingerings, mm. 23-26.

In this complex fugue, Auerbach makes the *Song of the Birds*' main theme easily recognizable by marking lines over each note of the theme. For example, in measure 7 the theme appears in the lower voice (notes with stems pointing down), but in measure 8 the theme jumps to the top voice (stems pointing up). In measure 20, an ascending chromatic scale is given preference, but is quickly overshadowed by the main theme in measure 21. Many descending scales follow in the section starting at measure 28, all of them cut short by the ascending, first half of the main theme.



Ex. 27. Lera Auerbach, *La Suite dels Ocells, Fuga*. Main theme with fingerings, mm. 7-8.

The theme makes another bold appearance in measure 40, and through a soft *flautando* section played in the thumb position (thumb on the harmonic D on the D string), we finally reach the recapitulation in measure 52.

Ex. 28. Lera Auerbach, *La Suite dels Ocells, Fuga*, mm. 40-42.

While similar to the beginning, the recapitulation is not an exact repeat of measures 1-27. Measures 55-58 are the biggest change between this section (measures 52-71) and the beginning (measures 1-27). While the rhythm and the polyphonic treatment of the main theme are the same, Auerbach modulates to a different key in a higher register. Measures 59-61 restate measures 11-13, but this time the composer skips the *pizzicato* section. Measures 64-71 are a replica of measures 20-28, except for measure 69, which now uses a different harmony on the first two beats. Comparable to measure 25, I have decided to slur two sixteenth notes per bow in measure 69.



Ex. 29. Lera Auerbach, *La Suite dels Ocells, Fuga*, mm. 55-58.



Ex. 30. Lera Auerbach, *La Suite dels Ocells, Fuga*, mm. 69.

The movement finishes with artificial harmonics in a high register, and trills marked *adagio nostalgico, libero*, a reminder of how we started twenty-five minutes ago, as well as of Casals' fluttering strings at the end of his piece. The first five notes of the main theme are presented one last time. They are followed by a neighboring note, E-flat, resolving into D, and slowly dying away with a *glissando* in *pianississimo* to B.

Introduction to the Composer

Lera Auerbach was born in 1973 in Chelyabinsk, a Russian city that lies close to the Ural Mountains near the border of Siberia. Her mother, a piano teacher, taught her how to read music and play the piano at the age of four. Auerbach attended a local Tchaikovsky music school where she wrote her first opera at the age of twelve. This endeavor resulted in an opportunity to tour the United States. The last concert of the tour

was in New York City, a city which Auerbach decided not to leave. She immediately enrolled at the Juilliard School, where she completed her bachelor's and master's degrees, studying composition with Milton Babbitt and piano with Joseph Kalichstein. She was simultaneously also studying comparative literary science at Columbia University.

Auerbach is one of the most prolific composers of the twenty-first century. Her works have been performed by world-renowned violinists Hilary Hahn, Leonidas Kavakos, Daniel Hope; cellists Alisa Weilerstein, David Geringas, Gautier Capuçon, Wendy Warner, Narek Hakhnazaryan; and singers Zoryana Kushpler, Natalia Ushakova, Martin Winker, among many others. She has been composer-in-residence with many orchestras world-wide, including Trans-Siberian Art Festival, Rheingau Musik Festival (Germany), Staatskapelle Dresden (Germany), Sao Paulo Symphony (Brazil), Orchestra Ensemble Kanazawa (Japan), Concerto Budapest Symphony Orchestra (Hungary), New Century Chamber Orchestra (USA), Verbier Festival (Switzerland), and Trondheim Festival (Norway).

Auerbach calls herself a “creative procrastinator.”²⁸ She is a professional composer who procrastinates by playing the piano, and the other way around. When she is procrastinating in music-related tasks, she works on her sculptures and poetry. She was, in fact, named Poet of the Year in 1996 by the International Pushkin Society in New York. She often gives poetry readings at music festivals and writes her own *libretti*. Auerbach's *oeuvre* includes over a hundred works for orchestra, opera, and ballet, as well as choral and chamber music. She has written three symphonies, two operas, ten ballets,

²⁸ Nepil, “Interview: Composer Lera Auerbach.”

an oratorio and two requiems, three violin concertos, eight string quartets, four piano trios, and several shorter pieces for various ensembles.

Auerbach refuses to write program notes for her works. She believes that no one should care about the process.

“If you go to a restaurant, you should be focusing on the meal you’re going to experience. If you go to the kitchen and focus on the ingredients, then you are going to lose your appetite. The strength of music is when it makes a personal connection to the listener; when it accesses your own memories and experience. If I, as the composer, say what I am thinking about, it is like stealing from your experience.”²⁹

Auerbach received several awards, including the Hindemith Prize, Paul and Daisy Soros Fellowship, German National Radio prize, and ECHO Klassik award. Her works are published exclusively by Internationale Musikverlage Hans Sikorski. Her music is available on Deutsche Grammophon, Nonesuch, BIS, Cedille, and other labels.

The only other solo cello work by the composer is *Sonata for Violoncello*, but the instrument is featured in other works too: *Dreammusik* for cello and chamber ensemble, *24 Preludes* for cello and piano, *Postlude* for cello and piano, *Sonata no. 1* for cello and piano, *Suite* for cello and piano, *Three Dances in the Old Style* (encores for violin and cello), *Requiem for a Poet* (a symphony for mezzo-soprano, cello, choir and orchestra), *Serenade for a Melancholic Sea* for violin, cello, piano and string orchestra, *Last Letter* for mezzo-soprano, cello and piano, *Postscriptum* for mezzo-soprano, cello and piano, as well as eight string quartets and four piano trios.

²⁹ Ibid.

Interview with Cellist Amit Peled

1. Were you familiar with the composer's compositional process/ideas before you approached this work?

Yes, absolutely.

2. Is there anything that you performed of hers before?

No, but I listened to her music a lot, and I heard about her from colleagues. I just loved her music. She was on the top of my list to ask to write this piece.

3. I know you have a whole history of playing on Casals' cello, and this was kind of in memoriam. Did she approach you?

No, this was a special concert at the Kennedy Center, honoring Pablo Casals.

What I did was, I found a program that Pablo Casals played first at the Peabody. He played in 1912, and I repeated the same concert at Peabody, in the same hall, on the same cello in 2012. We repeated exactly the same concert. The Kennedy Center heard about this concert, and they wanted to have the same program done also in Washington. We thought that for this occasion it would be nice to repeat what Pablo Casals, the great maestro, played on the cello a hundred years ago, but also to show that the cello continues into the future. We are just passengers, or in that case, I was just the driver. I'm just driving this cello that was driven by the great Pablo Casals, and I am honoring it, but at the same time, we recognize that the cello will continue after we stop. We wanted a new piece that will take it to the future. There were sponsors through the Kennedy Center that wanted to sponsor this piece, and they asked me who I want to compose it. The idea was completely mine, to do the *Song of the Birds*, and again, to take a Catalan song that Casals played many times on this cello, and through this song to take it to the future. I

presented it to Lera and she loved the idea. I believe she wrote most of it, or it came to her mind, mostly while she was in Catalonia. She was in sort of a monastery, and she heard the bells there in the morning, and all of a sudden, the piece came to her.

There is a recording from the Kennedy Center, which I just cannot obtain. I think it's because it's not for publicity. It's such a shame, because I would love to have it myself. The problem was, well, it's not really a problem, but we wanted the piece to be about ten minutes. The piece that will sort of fit in the program of Pablo Casals, but it ended up being twenty-five minutes. I played the complete piece at the premiere, but then when it was coming to life in all other performances, I had to cut it. I played it about fifteen times in other places, also in Russia, and many other places. I'm happy it's written, but it's a long piece. You know, as a cellist like you, you can perform the whole thing. The piece is great, but yes, it's very difficult.

4. Do you mind telling me what parts you cut? Are there certain movements that you always cut or just sections?

I made sort of a collage of it. To be honest with you, I don't remember exactly what I did. I can maybe look through my music and find it, but that would take days. We moved houses in between, but I will look for it. I have time now that I'm stuck at home during the quarantine.

There were a few episodes in music that I felt, and maybe it was just me, that they need more life. I did talk to her about it, and after the cuts, it did work really well. It worked extremely well in concerts, but I did cut it to about ten minutes. I wanted to have sort of atmospheric, fast, and then slow, and then some double stops. You know, I did not invent anything, of course, I just put it together in a more cohesive way. I am actually

very curious when you perform it, to hear it, and to see how it works now that I have the perspective of a few years. What do you think about the piece?

5. I really love the piece, but the hardest thing for me was, and it still is, and I was planning on asking you this, it's very hard to figure out what the best fingerings would be.

Yes, that's very true. Then we also have harmonics, the use of them, but of course, they're the birds. To be honest with you, when I learn new pieces, I play a lot with the fourth finger in thumb positions. Sort of like Shafran. I used a lot of that in this piece, just to make it work. I actually play a lot of octaves with fourth and thumb, and I love it. It's easy, but I never teach my students to do it. I know it's hard for many people. I never force it. It does help with this kind of pieces, also Shostakovich's *Second Cello Concerto*. I recommend that you do not go through this trouble. It's not worth it, it's not realistic. It's not written in the way that cellists can play those things.

I remember there are a lot of chords, and stuff like this. It took me a lot of time to figure out, but the problem was also that the piece came to me late in the process. Like they always do, they promise it in the summer, but then it gets delayed. I needed to learn it really fast, and I'm sure now if I go back to it, it would be different. Unfortunately, I haven't had the chance to play it again. I do remember, but it was more in a chaotic time to just find a fingering and play it, rather than to naturally live with it. I really do want to look at the piece again, but there hasn't been much time, so I'm very glad that you're doing it.

What was interesting to me, I don't really want to use the word disappointing, but I did hope to work with Auerbach more. I have worked with many great composers. All of them were very open to feedback and any ideas from the performer, even dynamics. I

would suggest something to Penderecki, and he'd say "sure, do it." With Auerbach I had a different experience. The Kennedy Center asked for a certain duration, and then the piece was two and a half times longer. When I approached her with the notion if we can find a way to make it shorter, so it would fit it all those concerts, she was negative about it. I'm happy that people are playing it, but the piece being that long, it's much harder to put it in the recital program if you're realistic, unless you're doing a DMA or a solo cello recital. Right now, that piece is like a main course, as I like to call it. For instance, you can do a short sonata and a short piece, but then the whole second half can only be this one piece. Which is fine, but when you make the concert "on the road," not in school, it would be very hard to sell the program where half an hour of it is this piece. That was my suggestion, but I really do love her music.

6. Other than asking to make the piece shorter, did you have any other questions for the composer? Or were there any bowings that she put in and you changed?

Yes, I changed bowings, and this is really my concept with any piece. I never look at composers' bowings, especially if they're not cellists, as cello bowings. I look at them as musical bowings. You know, if they write an up-bow, maybe it's a gesture, and not necessarily a cello up-bow. I find that many composers, including, humbly to say so, Beethoven, they write a bow of two bars on something that cello will never sound well in a hall. They mean a phrase, and not necessarily a cello bow. Sometimes a pianist would tell me, "why don't you do this bowing," and I say: "Well, can you take my cello and show me how that would sound?" I've been lucky to study with Greenhouse and Pergamenschikow, and other great cellists, and none of them did the original bowings in a piece, because they were practical. They sat on stage and played. When the Auerbach

piece came, it wasn't any different. We had a plan. She was supposed to come to the premiere. The Kennedy Center paid for her plane ticket to come, but eventually she didn't come, because she was very busy writing another piece. That kind of threw me off, because I really wanted her to come and work with me. I invited her here to Peabody a few days before, but it never materialized. I know she's very busy, and I'm very busy, but at least to the premiere, I really wanted her to come. I never really had the chance to work with her on all those details. That's a pity, but again, I'm very happy that the piece exists. Cellistically, it is a great creation.

7. I'm guessing you also then never had any rehearsal with her?

Not with her, but I did send her a recording. I did have a recording, but I really don't know where it is now. The recording from the Kennedy Center. She heard it, and she loved it. I did ask her about certain points of the piece. Mainly I had questions about "can we cut this, can we move this, can we change this chord," but it was always "give yourself more time." It was a very different experience than with other composers I've worked with. But I respect it. That is her creation, and that's how she felt.

8. You have already kind of talked about this, and I don't know how much you remember, but in *Con Brio* and *Fuga*, there are some ridiculous double and triple stops. I feel like you either cut a note and have a fluid phrase or break the phrase and play all the notes. Did she really want all these notes played?

Yes, she did, but I'll tell you that I did not do it. I remember the fugue was really hard! There are many pieces like this where it's just impossible to play cellistically. There are other pieces that she wrote for cello, and I'm sure you know her *Sonata for Cello and Piano*. They are very different. That's what I heard when I commissioned the piece, and then I got this. I respect it a lot, because composers grow and change, but

cellistically, the way it's written, especially the fugue, it's just not possible. All through history cellists have changed things, even Dvořák's *Cello Concerto*. Prokofiev's *Sinfonia Concertante* is basically a creation of Rostropovich. People have listened and reacted to instrumentalists, so I'm happy to hear you feel the same way about the fugue. I just know that as a practical performer, I always chose the comfort zone. I will never compromise what the cello can or cannot do, and that's what I did. When she heard the recording, she loved it. That's another typical thing with composers. Even though they wrote five notes, but you only played four, they don't even realize it, as long as it sounds good.

9. We already somewhat discussed this, but do you have any other views or comments on the importance of the relationship between the composer and performer?

Well, I think you already know this answer to this. The reason why I like to do the premieres is because you can work with the composer. You can have a back and forth. For instance, I'm also conducting, and now we just did it with my orchestra in Cleveland, a premiere of a piece by a jazz bassist, and it was like day and night. We talked before, and I told him that I envision in the piece to have the members of the orchestra singing. He was immediately up for it, and he put it into the piece. During the rehearsals, when we were working on the premiere, a lot of the things that he did just didn't work for strings or for the winds. I suggested, we played, and he listened, and he immediately changed it. That's what I love, because it's a mutual creation, but of course it's his piece. Many times, he also said "no no, this is how I want to hear it." I see it as a collaboration, and I know that many pieces in the past emerged because of the collaboration, because of a cellist in mind or because of a cellist friend... You know, like Joachim with Brahms. But then at the same time, some great compositions are created just by the composers, and

cellists, instrumentalists need time to understand it. Or many times they write it because of what they hear, and not because of the instrument that needs to play it. But, you know, we are not an organ, we are not a piano. We can try to imitate them, but we're not. If we have five notes, we have to somehow find a way, almost need to find another string and another person to help us!

10. What advice would you give cellists who are preparing this piece for a performance?

To be realistic. No, really! I remember some of the harmonics in the beginning, now while I'm talking to you. I found a way to also take some of them an octave down. Some of them are just so high, and it made sense cellistically. You know, my teacher Greenhouse, one of the greatest cellists, no doubt. Once I played for him the Shostakovich second trio, you know with the harmonics at the beginning. He showed me fingerings, and his fingerings, guess what, was everything an octave down! I said, "Mr. Greenhouse, but..." and he said, "don't worry, when I recorded it, I recorded it the way it's written." And this was his answer, and this is also the answer to you. He said, "but do you think I'm crazy to play in the Concertgebouw or Berlin Philharmonie or Carnegie Hall every night of the week, and play that high? No way!" And then he said, "you know, even cellists, my colleagues that would sit in the audience wouldn't recognize it being it an octave lower." So that's the answer I like, because it's coming from a cellist. When you record yes, maybe do it two million times and above the bridge.

Final Thoughts

Auerbach and Peled seem to have a somewhat conflicting approach to new works. On one hand, Auerbach is very precise with notating exactly how she wants her music

played. Bowings, slurs, *staccato* and *tenuto* markings, left hand *pizzicati* with instructions when to play them, and *glissandi* with instructions on their duration diligently marked above the notes or explained in a footnote at the bottom of the score. While all these instructions give the performer a good idea of how the movement should sound, certain sections do not offer the most natural way for cellists to achieve what is asked. When first looking at the score, I thought all those markings would help me achieve all that the composers wanted, but it has proven to be rather difficult. There is so much detailed information on how to perform each movement and even over each note that I was afraid of omitting a note or an impossible double stop. Unfortunately, I was unable to speak with Auerbach and discuss some of the more problematic sections. Peled, on the other hand, understands what the markings are trying to portray musically, but changes them so they work on the cello.

The interview with Peled was very helpful, and he gave me the courage to omit some notes in order to make the piece flow better, which in turn also makes it sound more convincing. Peled did not play the composition exactly as written and was very adamant about playing it “cellistically,” meaning the way it makes sense for a cellist, even if they have to omit notes, break slurs or change bowings. That said, there were no discrepancies between my understanding of the score and Peled’s interpretation. After discussing technically demanding passages and movements with him I realized that he encountered the same problems and arrived to similar solutions.

Peled mentioned in the interview that he received this work late in the process and did not have much time to prepare. In addition, it was not a collaboration with the composer. He did not have an opportunity to ask her questions about the composition and

address technically difficult passages. Peled envisioned to commission a short, ten-minute piece, and instead received a complicated twenty-five-minute suite. While some disagreements might have occurred because of that, I believe that their mutual respect, and the fact that they both wanted to honor Casals, Bach, and Casals' *Song the Birds*, helped them achieve the same vision regarding interpretation.

When first embarking on this work I did not anticipate how technically difficult and demanding it would be, even movements with a single melody, like the *Prelude*. The cellist has to constantly navigate through various shifts and extended positions, which causes instability in the left hand. In addition, the cellist also has to perform high artificial harmonics, reach over three strings for the left hand *pizzicati*, and extend for double stops, to name a few. I resolved them by trying several different things. For instance, I decided on four different fingerings for a specific section, and I learned all of them really well before deciding on the final choice. After testing several different fingerings, I reassessed the first one and try it again. Sometimes what worked best in the left hand did not necessarily sound best, at which point I had to decide if the sound quality is worth extra shifts or not, or if I would rather shift or change strings. Many of these came down to personal preference and priorities. Like Peled, I would urge cellists to not get consumed with playing every note and every written slur, but to be realistic and play cellistically. The music should not suffer because of an impossible double stop or an inconvenient bowing.

CHAPTER V

FREI, ABER EINSAM (FREE, BUT LONELY)
OLLI MUSTONEN**Performance Guide**

Frei, aber einsam was written in 2014 for Steven Isserlis. It was commissioned by Concertgebouw Brugge (Belgium) and Wigmore Hall (London, UK) to form part of a Schumann weekend. The world premiere took place on May 10, 2015 in Brugge and was given by Steven Isserlis. The London premiere of the piece occurred with the same recital program in 2016. The rest of the program included three pieces from Robert Schumann's *Album für die Jugend op. 68* (*Scheherazade, Winterszeit I & II*), his *Three Romances op. 94*, Sergei Prokofiev's *Cello Sonata in C op. 119*, and Schumann's *Intermezzo* from *F.A.E Sonata*, arranged by Isserlis.³⁰ Mustonen's composition is available as a digital download through his publisher Schott Music.³¹

While Mustonen's work is based on the *F.A.E Sonata*, a collaborative work of Brahms/Dietrich/Schumann, it bears virtually no resemblance in terms of using themes from the Sonata. Rather, Mustonen uses the F-A-E note motif to create an intricate, Bach-like contrapuntal work for solo cello, which is also hinted in the complete title of this composition; *Frei, aber Einsam, Invention for Violoncello Solo*.

³⁰ Ben Hogwood, "Wigmore Mondays – Steven Isserlis & Olli Mustonen in Prokofiev, Schumann and Mustonen," accessed March 12, 2019, <https://arcana.fm/2016/10/04/wigmore-mondays-isserlis-mustonen/>.

³¹ Schott, "Solo Cello," accessed May 20, 2020, https://en.schott-music.com/shop/shopsearch/result/?search_categories=&search=&q=solo+cello.

This work consists of three distinct sections. The first section, A, starts with a blunt introduction of the F-A-E notes, and is followed by continuous, slurred eighth notes. The time signature in this section alternates between 6/8 and 9/8. The tempo marking is *pensieroso, con rubato* at dotted quarter = 80-92. The second section, B, is *inquieto*. This section is in triple meter and much faster at quarter note = 200. Mustonen mentioned in the interview that he is not very attached to his tempi, as long as it works musically. For instance, this section works well extremely fast, and much slower, but not in-between.³² The third section, C, alternates between *lento* and *rapido* sections. The *lento* is characterized by double stops in triple meter, and two measures long. The *rapido* is only one measure long and features scale-wise sextuplets and septuplets.

Once presented, all three sections are then repeated, creating an A-B-C-B'-A'-C'-B' structure. When asked what the three sections represent, Mustonen said that subconsciously they probably represent composers:

“One could say the first section, maybe that is Brahms, the *pensieroso*. Then the *inquieto*, it’s a certain side of Schumann, this restless side of him. And maybe this *lento*, which is like a Sarabande, of course that is also reference to Bach, but maybe that’s Clara Schumann, who was so important to both of them. Or maybe Joachim is one of these characters. But there is some kind of symbolism with those sections.”³³

³² Interview on p. 55.

³³ Ibid.

2 0 3 2 0 4 1 0 4 1 0 4 1 0 4 1 0 3 2 1 3 2 4 1

cant.

2 1 2 1 2 4 1 3 4 1 4 3 1 4 2 1 0 3

0 2 0 3 4 0 3 1 0 3 4 0 3 1 0 1 2 4 1 1

5

4 1 4 4 1 2 2 4 1 4 1 3 1 4 3 4 1 4

Ex. 31. Olli Mustonen, *Frei, aber Einsam*. A Section with two options for fingerings, mm. 1-8.

29 3 4 1 2 x1

1 1 x4 1 2 4 1 1 4 1 2

35 (shift)1 4 x1 2 3 0 4 1 1 1 2

sim. cresc. *dim.*

Ex. 32. Olli Mustonen, *Frei, aber Einsam*. B Section with two options for fingerings, mm. 29-40.

The A section spans over twenty-eight measures the first time it is stated, but only seventeen measures when it is repeated. The F-A-E motif can be heard in measure 1, measure 15, and then again in the reprise in measures 71 and 80. These three notes can be played with an open A string or not. To create a timbre contrast, the motif can be played with open strings in the first A section and played stopped in the repetition (or the other

way around). I propose that the A-E fifth is not played with the same finger, but rather 1-2 (or 2-3), putting the second finger under the first, to create a smoother transition.

In the A section, the fingerings follow a pattern, if an open A string is used throughout the running eighth notes. Similarly, a pattern can also be applied if using a stopped A. The minor seventh interval (B-A) in measures 15 and 16 creates a challenge in regard to the fingering. The two options here are to play the A as stopped, which results in several shifts, or to play the A as a natural harmonic. I have decided to use the latter. The harmonic can be played with a somewhat unconventional extension between the third and the fourth finger to avoid the shift between the B and A. The extension can be executed more quickly and smoothly than shifting.



with the right hand, and smoother shifts in the left hand. The bowing in measures 29-34 and 40-44 stays as written.



Ex. 34. Olli Mustonen, *Frei, aber Einsam*, bowings, mm. 35-39.

In measure 65, the B section is brought back for the duration of five measures. In the fourth measure, the dotted rhythm motif ascends until it reaches the F-A-E motif in its original octave. The reappearance of the F-A-E motif is also the beginning of the second A section. The B section manifests one last time in measure 98 and lasts until the end of the piece. This time it the same length as the first B section (18 measures), but slightly varied. The ending section does not use any accents or double stops and is winding down not only register-wise, but also in dynamics. Unlike in the first B section, no bowing changes have been made. Measures 98-110 are hooked, and measures 111-112 are separate, adhering to my two above-mentioned bowing guidelines.



Ex. 35. Olli Mustonen, *Frei, aber Einsam*, fingerings, mm. 104-109.

The C section is first presented in measures 50-92, and then only once more in 88-97. The reiteration of the C section is a few measures shorter, as one short phrase is taken out. The C sections do not pose many technical difficulties other than fast and smooth string crossings. The sextuplets can all be played with only one shift between G# and A. The rest can be played in extended first position with open strings. All the double stops can be played comfortably with a 3-2 and 1-3 fingering pattern, except E-F# in measure 58, and the same notes (measure 63) an octave lower. In both cases, the fingering can be q-3 or 1-4.

Ex. 36. Olli Mustonen, *Frei, aber Einsam*, C Section, mm. 52-59.

Introduction to the Composer

Olli Mustonen was born in 1967 in Helsinki, Finland. He grew up in a musical family and started playing the harpsichord at the age of five, and piano at seven. He also made the first attempt at composition around the same age, which he later studied with Einojuhani Rautavaara at the Sibelius Academy in Helsinki.

As a pianist, he has given numerous concerts with orchestras such as the London Symphony Orchestra, Berlin Philharmonic Orchestra, Chicago Symphony Orchestra, Los

Angeles Philharmonic Orchestra, Cleveland Orchestra, Mariinsky Theater Orchestra, and Royal Concertgebouw Orkest. For his recordings of *24 Preludes and Fugues* by Dmitri Shostakovich and *25 Preludes* by Charles-Valentin Alkan, Mustonen received both the Edison Award and the Gramophone Award in 1992.

As a chamber musician, he has appeared in Chopin Institute in Warsaw, Flagey Brussels, Beethoven-Haus Bonn, Symphony Center Chicago, and Sydney Opera House. He has been performing duo recitals with cellist Steven Isserlis for more than thirty years.

He has been the artistic director of the Korsholm Music Festival in Sweden, and the Turku Music Festival in Finland. As artist-in-residence, he has served the Helsinki Philharmonic Orchestra, Atlanta Symphony Orchestra, New Russia Symphony Orchestra, Estonian National Symphony Orchestra, and Royal Northern Sinfonia.

As a conductor, he has worked with orchestras world-wide, including the Finnish Orchestra, Camerata Salzburg, Deutsche Kammerphilharmonie, Verdi Symphony Orchestra Milan, Atlanta Symphony, Kyoto Symphony Orchestra, and many more. In 2012 and 2014, he conducted the world premiere of his own work for symphony orchestra, *Sinfonia 1* and *Sinfonia 2*.

Mustonen prefers to compose with counterpoint and other ideas that are firmly rooted in the seventeenth and eighteenth centuries.³⁴ The melody, harmony, and rhythm many times imitate the genre of Baroque dances such as Gavotte or Toccata. His compositions range from orchestral works, string orchestra, chamber music, keyboard instruments to wind ensembles, vocal music, and a variety of concertos.

³⁴ “Ollie Mustonen-conductor, composer, director, piano.” Hazard Chase Limited, accessed January 11, 2018, <http://www.hazardchase.co.uk/artists/olli-mustonen>.

While *Frei, aber Einsam* is Mustonen's only composition for solo cello so far, he is no stranger to various string ensembles. His *oeuvre* includes: *Sonata* for cello and piano, *Sonata* for cello and chamber orchestra, *Petite Suite* for violoncello solo and string orchestra, *Triptych* for three violoncellos, *Piano Quintet*, *Nonetto I* and *Nonetto II* for 9 solo strings or string orchestra, *Toccata* for piano, string quartet and double bass, *String Quartet no.1*, and *Taivaanvalot* (Heavenly lights) for symphony orchestra, tenor, cello and piano. He is currently working on a sextet for 2 violins, 2 violas, cello and double bass, and *Septuor Champêtre* for cor anglaise, guitar and string quartet.

Interview with the Composer

1. When did you first become interested in composing?

This was very early, when I was about five years old. Actually, my first instrument was harpsichord, because we didn't have the piano at home. My parents were, and still are, great enthusiasts of early music. They first bought a little spinet, and then also harpsichord, but we didn't have a piano at all when I was a child. My sister is a harpsichordist, and she's called Elina Mustonen. My first lessons were on harpsichord, and so I grew up on music for harpsichord. I also immediately started improvising, and then I started writing down those pieces at the age of five already. When I was about seven, my parents thought that maybe one person playing the harpsichord in the family is enough, so they bought a piano for me. That's kind of my musical background in short.

2. What was the first piece you ever composed?

I think it was a little piano piece. My sister and I started this game called the "composition office." People could commission pieces from me. We made a form that

you would fill out. For instance, you would say that you want a piece that is five minutes long for solo violin or a string quartet. You could also choose in what style and spirit and other things like that. I would then compose those little pieces. I remember I wrote a prelude for solo violin in the style of Bach, and that was probably really my very first composition. And then, as you know, I've been composing my whole life. Nowadays I am also as much of a conductor. These three roles are equally important.

3. Who were influential composers for you in the early stages? And now?

In those early times, because I grew up with a harpsichord, of course Bach and Scarlatti. Also, the great English virginal composers like Farnaby and Byrd. I was always playing those things. Of course, also Couperin, Rameau, and Frescobaldi. There is so much wonderful music written for the harpsichord. But then quite early on, when I started playing the piano, I remember I played a lot of Bartók. I was also listening to his string quartets a lot, when I was about seven years old. My father happened to have all the scores of Bartók's quartets, and also very good recordings, so I listened to them a lot. That was a very big influence on my life. But I would say all the great composers! It's difficult to put them in any sort of order, because to me, if you ask me who is a greater composer, Beethoven or Brahms, it's like asking what is a greater animal, lion or tiger? They are both fantastic and perfect. And then you could say, what about the flamingo? They can fly. I don't know, maybe that's Chopin or Debussy.

I think that all of these great composers are totally irreplaceable. I can say that maybe one composer who is especially close to me is Beethoven. But of course, I could never put any composer above Bach. But really, all these great composers, also Sibelius, my great countryman, and I love Prokofiev, Bartók, and of course Shostakovich.

I have to mention, by the way, Beethoven. This is kind of a funny fate. If you write my name OLLI with capital letters and turn it upside down, you get 1770, which is the year Beethoven was born. You probably also noticed it in my email address. I remember noticing that when I was about five years old and I was opening Christmas presents. I saw my name upside down and I thought “oh, 1770, that’s when Beethoven was born.” And another very funny thing. Schott, who publish my works, they also published the late works of Beethoven like Missa Solemnis, and the late String Quartets, and they were also founded in 1770. In fact, Schott also has its 250th birthday this year. It’s all got to do with my first name, so I find it very funny.

4. Who were your most influential teachers? And why?

My composition teacher was Einojuhani Rautavaara, and of course he was a very big influence on my life. I knew him since I was eight years old. We were very close and have been for forty years. He died a couple of years ago. I must also mention another contemporary composer, who is, for me, the greatest living composer, Rodion Shchedrin, the Russian composer. I can say very proudly that we are very good friends and have been for almost twenty-five years now. I was very lucky to know his late wife, Maya Plisetskaya, who was a legendary ballerina, as well. Shchedrin and I speak every other week on the phone. He is now 87 years old and he is in a very good condition. He is composing, and he was of course very close to Shostakovich since his childhood. I see him as kind of a direct link to a great tradition of great composers. My other favorite composers let’s say Beethoven or Brahms, I don’t have their email or skype! Although for Beethoven, I know his music and have been in touch with his music my whole life, so he’s a very important person to me. It’s almost like I know him, because his music is so

personal, but of course I can't ask him anything! With Shchedrin, the wonderful thing is that if I'm looking at a score of his and I don't know if it's a misprint or not, I can call him and check, and that's of course wonderful. He has been a very important person in my life.

5. What were some challenges writing for solo cello?

When you write for a solo instrument, it's basically for a single voice, even though on the cello you can have double stops and have chords, but it's in a way always the most demanding thing for a composer. I know many composers don't like the idea of writing for a single voice instrument. What's even more extreme is writing for solo oboe, for example. My wife is an oboist, and I wrote a solo sonata for oboe more than 10 years ago. It was commissioned by the ARD competition in München. By the way, just a couple of months ago, I wrote the second solo sonata for oboe. I would say this is really the most demanding thing for a composer to do. You cannot hide behind a huge amount of notes, you just have to write a single line. Of course, writing for the cello, even though you can have some chords, is almost the same. I don't think any reasonable composer can write for cello without thinking of Bach, and his incredible music for solo cello. In some ways, I think, all music written for solo cello is somehow a comment on Bach, because it's just so amazing. What he does all the time, and what I think all other composers are also trying to do, is to create illusions, imagining many voices. Even if we're using a single voice, it creates an impression of several voices. Bach does that in such an amazing way, and we all try to do it.

Now about my piece. It's a special little piece, and I have to tell you a little bit of history first. It was commissioned by Concertgebouw Brugge and Wigmore Hall

London, and I think in both places Steven Isserlis had a concert series based on Schumann's and Brahms' music. We all know the relationship between Schumann and Brahms is so moving, and how Schumann saw Brahms' unbelievable talent when he was very young, and so on. Anyway, they originally commissioned English composer John Tavener. He wrote this great piece *Protecting Veil* for Steven, and I actually have to say something about that too. Long time ago, this was at the very end of 1980s, I was at that time quite often in London and always staying at Steven Isserlis' home. Once I looked at this big score that was on his piano, and I thought "oh, that looks very interesting, what is that?" and Steven said, "this is a new piece, written by John Tavener." This was *Protecting Veil*. I thought it looked very fascinating, and this was before the premiere, and I think we even played it together a little bit. At that time, I'm not quite sure which year exactly it was, but I know I was the artistic director of Turku Music Festival, between 1990 and 1992, this was when I was 23 years old. I immediately said to Steven he must do it there, because it looks very interesting. It looks like contemporary music that people in Finland don't really know. And that's what we did. Steven played with Helsinki Philharmonic and Eri Klas, Estonian conductor. In fact, that was the second ever performance of that piece. The premiere, I think, was at the BBC proms. The piece at that time was not well known, but then it became incredibly well known. I invited John Tavener to the festival, and it was wonderful. We had a great time together.

This piece, the one we're talking about (F-A-E), was originally commissioned from John Tavener. And then it happened, that he passed away. He had not started writing that, or at least I don't know. Steven asked if I could write the piece instead. The idea was to have a shortish piece for solo cello which would be suitable between a

Schumann piece and a Brahms piece. I thought that's wonderful, and then I immediately thought of F-A-E. You know all the history about that, and I thought that would be a great title for the piece as well. Of course, I was inspired by the Sonata. Schumann, Brahms, Clara Schumann, and Joachim, and all these composers were in my mind too.

6. This piece is in three sections (*pensieroso*, *inquieto*, *lento/rapido*, and a repeat of all three). What does each section signify?

This is a very good question. These three sections, *pensieroso*, *inquieto*, and *lento/rapido*, are kind of symbolic. I don't even know myself what these different sections represent. I have good theories about them. One could say the first section, *pensieroso*, maybe that is Brahms. Then the *inquieto*, it's a certain side of Schumann, this restless side of him. Maybe this *lento*, which is like a Sarabande, of course that is also reference to Bach, but maybe that's Clara Schumann, who was so important to both of them. Maybe Joachim is one of these characters.

There is some kind of symbolism with those sections. It's a strange thing how this kind of intuition works, and I just had a very strong feeling about the piece and that it has to be like that. As I said before about writing for cello. Bach is always in everybody's mind. Bach is an important character in this piece as well, because he was an important composer for Schumann and Brahms too. I think especially in the later music of Schumann it becomes more obvious, it's more and more to do with Bach. With Brahms, it's all his life, I think. Bach is always there somehow. Those are the kind of thoughts that come to my mind when I look at this piece and hear it in my head.

7. What is the idea behind having different bowings in the second (dotted rhythm) section?

This is to do with your later question about collaboration with Steven. Steven and I have known each other since 1984, so this is a long time, it's 36 years ago. We played a lot together, and he knows my music. I have to say, I always have great difficulty marking even dynamic, tempos, slurs, dots, accents or bowings. Actually, when I compose, I usually just write the notes. Of course, I know how it's supposed to sound, but I don't stop to think whether this should be *piano* or *mezzo piano*. I write everything by hand, and I don't want to stop writing. I just write the notes and then I figure out the markings later. I'm often very reluctant to write any markings. I must say I like the scores of Bach, where there is basically nothing. And then there's one slur, and it's so inspiring and wonderful. Maybe I'm a little bothered sometimes. I see it so often in our day and age, people are so *Urtext*-minded. I see sometimes, let's say in a chamber music rehearsal, people are trying to be very clever about something like "oh, you see, there's this dot and that dot." And that could even be a misprint. That makes me a little bit scared to put anything there. Let's say, in some ways, this is a little bit extreme and maybe I'm being a little ironic now, but somehow, I feel that if somebody understands my music, they don't need any markings. They can just play it. And then if somebody doesn't understand my music, it doesn't help even if I write 17 markings on every note, because the understanding is not there. Of course, it's not exactly like that. It's good to put good markings, but I'm a bit worried about writing the markings. I'm worried that maybe if I write a marking now, maybe the next day I will think it should be different. I'm sometimes not sure about those markings, because sometimes there's also several good ones. Like they say, there are many roads leading to Rome. I think there are even more

roads that don't lead to Rome. This can even happen with tempo markings. Let's say this relatively fast tempo works, and then quite a bit slower tempo also works, but maybe in between nothing works. I understand my music quite well, and because I think I'm a good musician myself, I think I have interesting things to say about my music, but in some ways, I also think I don't own my music. I think it's like what Sibelius said beautifully. Somebody asked him what his favorite piece is out of his own works, and he said "oh, I could not say, because they are all like my own children." Now, you and I, we know how dear our children are to us, but then in the end, we don't own our children. We are very important at their birth and in their upbringing, but then they become adults and they start to do all sorts of things. And some things, we hope we are on good terms with, but they have their own mind, and this is how it should be. It's a little bit like that with my compositions. I have a lot to do with their birth, and the upbringing, and I care about them a lot, and try to give them good advice when they start to go all over the world. But then they start to live their own life. I'm also open to the idea that maybe somebody else, some other very good musician, looks at it and thinks of something. It may be something different than I thought, which is equally good or even better. Maybe somebody thinks of something even better. All the bowings, dynamic markings, even tempo markings, they are suggestions for me, and I think they work. Of course, it doesn't mean that everything goes. I would be very angry if I hear something that is not convincing. If it doesn't sound good, I don't like it, and then I'm very angry. But if I hear something that is fantastic, but a little different from what I wrote, I'm just very happy. I think composers want their music to sound good. I can say this on behalf of every composer, I think. We give advice and hope to help the performer, and hopefully that's helpful, but sometimes it's not. Also,

with bowings, if something works better, do it, but do something good, don't do anything bad (laugh). I think that's basically what I want to say.

About the relationship with Steven... In this case I probably just sent it to him without any markings. I put tempo markings and dynamics, and maybe I wrote slurs, like just the word "slurs," and I let him suggest what feels good. I could imagine playing the cello in some very primitive way, but of course he's totally unbelievable. In this case one could even say that it's Steven's edition of the piece. I totally trust his judgement. I don't remember now, but maybe we did discuss some things, and he showed me it could be this way or that way.

I'm not a string player myself, but I've always been very fond of writing for the strings. At some point in my life I wasn't even writing that much for piano, because I did not find it interesting. Anything I could write for piano, I could just play myself, which, you know (laugh), is fine... But string instruments I can't play, and I've always been jealous. I grew up listening to string quartets. I mentioned Bartok and Beethoven. I had this Amadeus quartet recording, and my father had all the scores. It's like the most important music for me. In fact, all of the great composers wrote some of the greatest music for string quartet, because it's just so inspiring. Anyway, I wrote these two nonets for two string quartets and a double bass. Writing all that string music is a little bit like compensation, because I'm not able to play a string instrument myself. It must be such great fortune to play this string chamber music, and I would love to do it, but I cannot, because I'm just a pianist. I always found it very natural, and I have some kind of instinct, maybe, how to write for strings.

Interview with Cellist Steven Isserlis

1. You frequently perform with Olli Mustonen, as well as premiere his pieces. How involved are you in making edits like fingerings and bowings?

It depends. I didn't premiere the *Sonata*, for instance, (my old friend Daniel Müller-Schott commissioned it) so was not involved with the original bowings and fingerings there. I did make some suggestions about other pieces written specifically for me, such as *Frei, aber Einsam* and *Taivaanvalot* – though Olli knows exactly what he wants! It's just a question of how best to achieve that on the cello.

2. Were you familiar with the composer's compositional process/ideas before you approached this work?

Well, I've known Olli since he was 16, and have heard at an early stage, or been involved in, many of his major compositions, so I'd say yes.

3. What were some questions you had for the composer?

How should I play this?

4. Did working with the composer change your perception of this piece, would you have played it differently otherwise?

Yes, working with Olli always gives me sharp new insights.

5. What are your views on the importance of the relationship between the composer and performer?

It entirely depends. Some composers know exactly how they want every note to be played, some are extremely flexible. The relationship is different every time.

6. What advice would you give cellists who are preparing this piece for a performance?

Use your imagination! It is really in some ways a portrait of loneliness, changing moods, even madness; a fascinating work!

7. Any other comment, anecdote or fun fact about this piece and its performance?

Well, the piece is inspired by Schumann; had it not been for the current situation, Olli and I would have been programming it soon just before my arrangement of Schumann's *Violin Sonata no. 3 in A-major* (which contains two of the movements of the original F-A-E sonata). I was touched that Olli would draw on our shared love of the late works of Schumann to produce this extraordinary, even enigmatic, piece. I hope that cellists will play it!

Final Thoughts

From the interviews and the score, it is clear that Mustonen and Isserlis have known each other for a very long time and are good friends. There is not only a lot of mutual respect between them, but also an appreciation of collaboration and new ideas, and trust in each other's musicianship. Due to their long friendship, there seem to be no discrepancies between the composer's view and the first performer's presentation, though I found it interesting that Mustonen said he does not write many markings in his score, and called *Frei, aber Einsam* "Steven's edition," while Isserlis said "Olli knows exactly what he wants!"

When I first started working on this piece, I did not comprehend the meaning behind the three different sections. I was looking for the answers in the *F.A.E. Sonata* and could not find them. In the interview Mustonen describes these sections as people, Robert

and Clara Schumann, Brahms, and maybe also Dietrich. This explanation gave the work a new meaning. This piece is a conversation between three friends.

While Mustonen is not a string player, he finds writing for strings intuitive, and one of the reasons might be the close relationships he has with string players. In *Frei, aber Einsam*, Mustonen is able to create a beautiful, pure polyphonic texture with only one instrument. Throughout this composition, the cellist is able to utilize patterns in the left hand, which help with smoother shifts and string crossings.

Mustonen believes that if a performer understands not only *Frei aber Einsam*, but also his other compositions, then he or she should have no problem interpreting his music. He is open to different interpretations and is excited when good musicians do something different or even more convincing than what he wrote. With this in mind, cellists should research and listen to Mustonen's music before playing *Frei, aber Einsam*. Mustonen prefers to compose with older compositional techniques like counterpoint, fugue, and four-part harmony, so knowledge of these is essential when approaching his compositions.

CHAPTER VI

LA FOLIA, GIOVANNI SOLLIMA

Performance Guide

La Folia was commissioned as the obligatory composition in 2007 for the fourth International Antonio Janigro Cello Competition and was thus premiered at the competition in Zagreb (Croatia) on March 26, 2007. The very first performer of this piece is unknown due to the nature of the commission.

Folia is a Renaissance dance that originated in Portugal, moved to Spain in the sixteenth century, and then into Italy in the seventeenth century. The term *folia* can be translated as folly, mad or empty-headed and is a fast, triple meter dance that was famous among the aristocracy. This dance was usually performed on the lute and vihuela due to their open G tuning. The *folia* is most commonly written in g-minor.³⁵

There are many different *folia* forms that follow distinctive chord progressions. A common one is a late *folia* chord progression or what Richard Hudson names “Scheme V.” It has the following chord progression: i-V-i-VII-III-VII-i-V, i-V-i-VII-III-VII-i-V-I (last two chords act as a cadence). The same chord progression can be found in other Renaissance dances like *pavaniglia*, *monica*, *sinfonia*, *spagnoletta*, and *zarabanda*.³⁶

³⁵ Hudson, “The Folia Dance and the Folia Formula.”

³⁶ Ibid.



Ex. 37. Hudson's example of "Scheme V" chord progression.

In every *folia* chord progression, the performer can use chord substitutions and insertions to ornament the original progression. For instance, an early *folia* chord follows a simpler chord progression. It uses the most basic harmonic scheme without any chordal insertions. This progression is as follows: i-V-i-VII-i, i-V-i-VII-i-V-i (the last two chords act as a cadence). If we compare this progression to Scheme V, we can see that the III chord has been added.

The *folia* is in *basso ostinato* form, which provides a simple repeated pattern in the bass for the entire piece. The Spanish *folia* was a popular dance which included lyrics. In addition to using the *basso ostinato*, it also followed a *ritornello form*. One line of sung text was placed over one phrase of *ostinato*. Each sung phrase was then followed by an instrumental interlude over the same *ostinato*. The melodies over the *ostinati* were mostly improvised using passing tones, neighboring tones, suspension, and scalar and arpeggiated ornaments. The harmonic rhythm was also flexible and could be changed freely to better serve the melody by using full or partial chords, passing tones, and syncopations.

Sollima follows the chord progression of a late *folia* (Scheme V) closely. Therefore, it is also not surprising that he not only writes the piece in g-minor, but also asks the cellist to retune the C string down to a G, providing a full octave between the lower two strings. This *scordatura* consequently mimics the lute's open G tuning. The

tuning for this piece is A-D-G-G and the notation of the tuning can be found in ex. 38.

The piece is in triple meter and starts with the simplest statement of the chord progression.



Ex. 38. Notation of the scordatura tuning.



Ex. 39. Giovanni Sollima, *La Folia*, chord progression, mm. 1-16.

Sollima uses Scheme V with one chord insertion, and also maintains the overall length of Scheme V. The first eight-measure phrase ends on a V chord. There is no cadence yet, and thus no resolution. Sollima repeats the progression and the second time finishes with IV-V-i. The only chord insertion is the IV chord in the cadence. Sollima's complete chord progression is: i-V-i-VII-III-VII(passing C#)-i-IV-V and i-V-i-VII-III-VII(passing C#)-i-IV-V-i. What follows are essentially variations over the sixteen-measure chord progression.

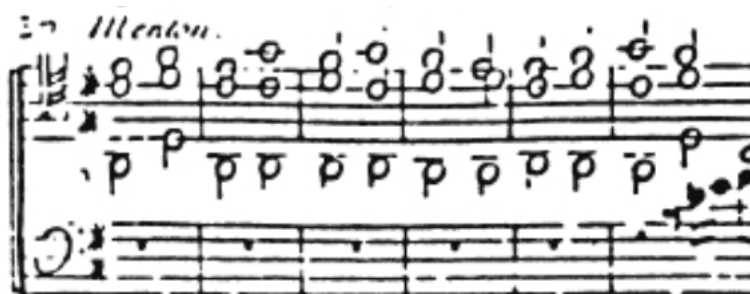
The first variation stretches from measure 17 to 32. It uses the previously mentioned chord progression and ostinato, and open A string acting as a pedal tone. This pedal tone was present in the first sixteen measures but played *pizzicato*. The open A string pedal tone is a recurring motif in the first few variations. Third beat of measures 23 and 31 is nearly impossible to play due to the enormous stretch between the A (first finger on the fourth string in the first position) and E (third finger on the third string in the fourth position). Sollima notates a thumb for A, but the stretch is still too big, so an option is to play this note with the chin. When asked about chin playing in the interview, Sollima responded that this technique is “already present in the beautiful sonatas for cello and *basso continuo* by Martin Berteau (1691 - 1771).³⁷ Sonatas were published at the time and the indication *Menton* in French is clearly visible (in Italian *mento*, in English *chin*).”³⁸



Ex. 40. Giovanni Sollima, *La Folia*, chin technique, mm. 23.

³⁷ Jane Adas, “Le célèbre Berteau,” *Early Music* 17/3 (August 1989): 359-366.

³⁸ Interview on p. 77.



Ex. 41. *Menton* indication in Martin Berteau's Sonata.

The second variation starts at measure 33 and is the one variation that is repeated most often throughout the piece. The double stops can be played with 1-4, and the left-hand *pizzicati* on D and A can be played with the third finger. In measures 37 and 38, the double stops need to be played high on the C and G strings, and there are a few fingering options; play the double stop 1-4 and *pizzicato* with 3 or 4, or play the double stop 1-3 (slightly bigger stretch) and *pizzicato* with 2 or 4. I have decided to keep the 1-4 fingering throughout this variation, in order to maintain the same hand angle. In measures 37 and 38 I preferred to play *pizzicato* with my thumb, as it gave me easier access to both open strings.



Ex. 42. Giovanni Sollima, *La Folia*, mm. 35-40.

The third variation uses a somewhat lengthened chord progression. The eight-measure chord progression is now twelve measures long. For instance, the first chord now extends over two measures. The fingering follows a pattern and the shifts occur

every other measure. The first twelve measures (49-60) are followed by a chromatic four-measure transition, which leads right back to the reprise of the first twelve measures (65-76). Sollima provides two options in measure 64; finish the previous phrase by staying in the low register or shifting to the high register a measure sooner to prepare for the next phrase. I decided to opt for the first option and play the *ossia* measure (low register). This makes the reprise of the chord progression (repeat of mm. 49-60) more obvious. The third variation is followed by a literal repeat of the second variation.

The image shows a musical score for guitar, specifically the Third Variation of Giovanni Sollima's *La Folia*, measures 47-64. The score is written for guitar, with a bass staff and a treble staff. It includes various musical notations such as notes, rests, and dynamic markings like *mf* (mezzo-forte) and *sf* (sforzando). There are also articulation markings like *(arco)* and *continua...*. Fingering numbers (1, 2, 3) are indicated for several notes. Measure 64 features an *ossia* section, which is a low-register alternative to the previous phrase. The score concludes with a repeat sign.

Ex. 43. Giovanni Sollima, *La Folia*, Third Variation, mm.47-64.

The fourth variation starts with natural harmonics, played on the G and D string in the third position. This variation alternates between natural harmonics played in 5/4-time signature and stopped notes in 11/8-time signature. The whole variation can be played in an extended third position. If a performer is struggling to play the interval of a fifth with the fourth finger (measures 96 and 98), a small shift to the third finger can solve this

problem. The fourth variation is followed by another repeat of the second variation. A small change occurs in the seventh measure of this variation in pitch (G#) and rhythm (two dotted quarter notes). However, everything can be performed using the same fingering as before.



Ex. 44. Giovanni Sollima, *La Folia*, Fourth Variation, mm. 93-98.

The *Prestissimo* and *Adagio* sections that follow (measures 123-133) do not use the chord progression. These few bars are based on a scale-wise motion in d-minor and g-minor and give the impression of transitional material. The scale starts in measure 123 with the low G, followed by A-B-C# in measure 124. The scale continues to ascend in measure 125 with D-Eb-F, and then descends in measures 126-127 (Bb-A-Ab). The *Prestissimo* section finishes with a two-measure *crescendo* to *fortississimo* on repeated *pont. noise* Eb notes. The *Adagio* is a short *con liberta ed espressivo* section without any measure lines. It is the slowest section of the entire composition and centered around notes A and D, which are ornamented with passing and neighbor notes. Starting in measure 134, the second variation appears one last time.

154

(pizz)

♩ = 80

158

right hand pizz

left hand pizz

IV (or under the bridge)

p

mf

mf

Ex. 46. Giovanni Sollima, *La Folia*, Fifth Variation, mm. 154-162.

The *Allegro Vivo*, sixth variation, is only eight measures long (168-175) and uses the second half (cadence) of the main chord progression as *ostinato*. The top notes are the pedal notes and outline the eight-bar chord progression. All eight measures follow the same fingering in which the thumb is always placed on the top note (pedal tone).

168

f

3 2 1

1 2 3

3 2 1

II

Ex. 47. Giovanni Sollima, *La Folia*, Sixth Variation, mm. 168-170.

The seventh variation reminds of technical exercises on double stops with various intervals. The rhythm (although in a 7/8-time signature) is straightforward with repeating rhythmic patterns, while the intervals for double stops change. While I stayed away from playing fifths with the fourth finger in the fourth variation, I have decided to stick with fourth finger in this last variation (measures 178, 179, 183). The tempo is fast, and the fourth finger does not need to sustain long. In measure 177 I chose to play the D-E

double stop with extended 4-1 fingering so as not to lose time switching to the thumb position. In this case the D is played as a natural harmonic. The piece finishes with a coda-like section (measures 190-196) reminiscent of measure 123, the transitional section.



Ex. 48. Giovanni Sollima, *La Folia*, mm. 176-178.

Introduction to the Composer

Giovanni Sollima was born in 1962 in Palermo, Sicily. He attended Conservatorio di Palermo, where he studied cello with Giovanni Perriera and composition with his father, Eliodoro Sollima. He continued his studies at the Musikhochschule Stuttgart and the Universität Mozarteum Salzburg with Antonio Janigro and Milko Kelemen.

His compositions have an unmistakable style characterized by combinations of different genres; minimalism, jazz, rock, baroque, classical, and folk music. His music has been performed by world-renowned cellists such as Yo-Yo Ma, Mario Brunello, Sol Gabetta, Mischa Maisky, and orchestras like Moscow Soloists, La Scala Philharmonic, Chicago Symphony Orchestra, Berlin Philharmonic, Manchester Camerata, Belgrade Philharmonic, Australian Chamber Orchestra, and many more.

As a cellist, Sollima has performed world-wide, including Carnegie Hall, La Scala in Milan, Queen Elizabeth and Wigmore Hall in London, Tchaikovsky Hall in Moscow, Liszt Academy in Budapest, Kronberg Festival, Amsterdam Biennale, and Piatigorsky Festival in Los Angeles. In 2012 he was the artistic director of 100 Cellos ensemble,

which performed with his "Itinerant Festival" in Rome, Milan, Budapest, Turin, Ravenna, Lucca, Como, L'Aquila, and Palermo. The Municipality of Milan commissioned Sollima to write the theme for Expo 2015, which inaugurated the new exhibition hall for the *Pietà Rondanini* by Michelangelo.

“He’s a super virtuoso of the cello. He studied with [the eminent] Antonio Janigro but plays like a jazz musician and is part performance artist. He has no fear, and that’s unusual in the classical world – we’re all terrified of wrong notes.” – Yo-Yo Ma³⁹

While his opus mostly consists of cello works, he also writes works for stage, film, opera, short orchestral pieces, pieces for voice and orchestra, one piece for solo piano, several woodwind pieces for various combinations of ensemble, and some that incorporate the use of live electronics and/or amplification. His list of cello works is extensive and ranges from solo cello (*Alone, Lamentatio, The Songlines, Terra Aqua*), cello and piano (*Il Bell’Antonio, Yafu, Aria, Nenia e Recitativo, D-Raga*), to solo cello or two celli with orchestra (*Tree Raga Song, L.B.Files, Hell I, Concerto per violoncello, Terra con Varazioni, Antidotum Tarantulae XXI, Aria, Folktales*), cello with electronics (*Caravaggio Suite, J. Beuys Song, Concerto Rotondo, S’ota Love Dance, Giotto Dante, Terra Aria, Terra Danza, Terra Fuoco*), cello ensembles (*Violoncelles, vibrez!, La Sostanza Dei Sogni, The Shooting, Arboreto Salvatico, Syrtaki Kofto*), and other mixed ensembles (*Yet Can I Hear* for voice and two celli, *Aquilarco* for ensemble and electronics, *Casanova* for ensemble and electronics, *DiDi* for cello and percussion, *Free Life on Earth* for cello and guitar, *Fecit Neap 17* for cello, bass and strings, *The N-Ice*

³⁹ “Giovanni Sollima,” Piatigorsky International Cello Festival, accessed March 13, 2019, <https://piatigorskyfestival.usc.edu/artists/giovanni-sollima/>.

Cello for ice cello, strings and percussion). All his works are published at Casa Musicale Sonzogno di Milano.

Interview with the Composer

1. When did you first become interested in composing?

I started composing as a child, around 7 or 8 years old, so before I started to study cello (around 10). In fact, music was at home for centuries... My father, pianist and composer, also my grandmother and ancestors. We go back many years. There were pianists, composers, guitarists, cellists and in all cases, they were composers/performers. I also have three sisters and a brother, all musicians, Anna Maria studied guitar, piano and composition and is a musicologist, Donatella is a pianist, Valentina is a pianist, harpsichordist and composer, Luigi is a flutist and composer. My mother was not a musician, the only one, fortunately... But in family, among the ancestors, there were musicians. It's difficult to explain my interest in music, I think it is explained only by itself; music was already at home before I was born, it was an element of daily life, even at home you could notice funny casual combinations of objects and furniture: 3 pianos, one of which is a grand piano, refrigerators, virginals, wind instruments, scores, bicycles, etc. All mixed up. The cello, since I was a child, represented for me the real "home." I was sitting for hours (since I was 3 months old), listening to my father's rehearsals with my first teacher. The rest came naturally, my father never imposed musical studies, he let us have our personal relationship - even primordial, wild, animalistic - with musical instruments and sounds. Only later, and after our real interest and request, he would help us and support our studies.

2. What was the first piece you ever composed?

I don't remember exactly, it was mostly small pieces that I wrote on the cello starting from small improvisations (however I was already studying harmony and I was so interested in the harmonic tensions), even before (4 or 5 years old) I "secretly" copied something from my father's compositions or even "colored" his scores, a bit like children do by coloring drawings... The first pieces that may be considered of some interest I wrote around 11 or 12 years old, for example three Concertos for string orchestra (which are still at home), where you can clearly see what my ears forfeited and what interested me at that time. In fact, they can be defined as Concerti Grossi that continually jump between different styles and eras, you can find everything from Bach or Händel or Vivaldi, Pink Floyd, Stravinsky, Ligeti, Berio, Progressive Rock, etc.

3. Who were influential composers for you in the early stages? And now?

Initially a bit what the Concertos for strings composed at 11 or 12 would testify ☺ But for sure I was "omnivorous", I ate everything, every kind of music... At some point - obviously together with Bach Cello Suites - appeared Beethoven, thanks to the Sonatas and the Variations for Cello and to the Triple Concerto. It revealed itself in all its strength and humanity and I, feverishly, started to study it thoroughly. I also started to collect all his unpublished - and never used - fragments collected in the Biamonti Catalog. But also, the "current" music interested me, of course a lot of Rock and then Grunge, two historical composers of the 20th century like Shostakovich and Stravinsky, but also Ravel, Debussy up to Luciano Berio and Ligeti. Going ahead - I was 15 years old - I started to collect everything from Egberto Gismonti and above all from Steve Reich whom I met a few times later and who introduced me to a couple of musicians with

whom we had a band in New York City (where I lived) between 1999 and 2004. In NYC I met Philip Glass, for me as a father, with whom I also played in duo and who produced my “Aquilarco” CD. And then David Lang and many others. I do not know how much they influenced me, in fact this is not the point, I was looking for (as I still do) my roots even in places far from that of origin, but you know, the scattered traces of the Sicilians are almost everywhere, in the good and in bad way...hahahaha. Glass found me very personal and in fact my research was quite solitary, isolated. Always in balance between the cello and its history (which I rediscovered in part through various manuscripts of the 18th century in Italy) and the search that went further, not necessarily forward in the sense of time but also backwards, rediscovering ancient techniques from the Rebabs, from the Viola da Gamba, or Asian, etc.

I don't know today who to refer to as a possible influence... One thing is sure, what I have been following for years is popular music, at home I have archived something like 25,000 songs collected during travel (including Balkans, Australia, Scotland, Ireland, Southern Italy) noted in notebooks, or sampled or published in some ethnomusicological texts. It is an interest I have since I was a little boy and which is getting stronger, a sort of sound diagram of languages and dialects. There is not just a composer but for popular music, composers are simultaneously millions, whole peoples. And that's the thing that interests me most right now.

4. Who were your most influential teachers for composition? And why?

The most influential, and also the closest, was my father Eliodoro (1926 - 2000) who had a solid school behind him and a lot of creativity. His method was to give strong rules but - at the same time and at the right time - give you the “antidote” to get rid of it.

With him I studied harmony, counterpoint, fugue, orchestration, improvisation, Basso Continuo, and the cello studies (with Giovanni Perriera) were intertwined with composition. I also did analysis of scores with my father, including Bach, Beethoven, Brahms, Schoenberg, Webern, but also Frank Zappa, etc. Later I studied with Milko Kelemen, who also gave me the techniques of Messiaen (his teacher) and then with Philip Glass and Giya Kancheli (a great poet!). They are all very different musicians, what I got from them and what I feel strongly is this “autonomy” of language, the difference from everything else, especially from academism. I owe a lot to cultural figures like Bob Wilson and Carolyn Carlson. I think the thing that has influenced me most is the sense of freedom that comes from even rigorous research and studies. I would say a perfect equation is: knowledge = freedom.

5. Why did you pick folia’s chord progression as the basis of this piece?

The piece is from 2007 and it was commissioned by the Janigro Cello Competition in Zagreb, an international competition dedicated to Antonio Janigro (with whom I studied in Stuttgart and Salzburg), *La Folia* was the compulsory piece. I thought - something I still do now - that taking a trace from the past, as a sequence of chords, or a ground, like La Folia or a Chaconne, was nice to do, like to build a time bridge. After all, in the Baroque Era many musicians used these modules to compose and improvise, a bit like the Blues or something else. I think it's strong to take a pattern that has fallen into disuse, give it a sort of a new life and new energy. And move freely by inserting something else, contextualizing it in our time. A bit like re-reading an architectural structure of the past time. The other reason is the interest I have in the concept of variation. In the piece - however short it is - in fact there are different forms of expression

and different techniques. And the leap from one era to another - as from one place to another - is almost continuous. What is in *La Folia*, and has happened with other pieces for cello solo, it came out almost entirely from my improvisation. I don't know why I did it, I don't wonder why I do certain things ☺ that time I was a jury member at the Janigro Competition and therefore I had the opportunity to listen and see the piece (which was included in the first round) for hundreds of times, so hundreds versions, interpretations and "visions". It was very interesting!

6. What gave you the idea to retune the C string a fourth down (a whole octave below our third string)?

Well, the history of “scordatura” is as old as the string instruments themselves, just think of composers like Biber, Gabrielli, Bach himself in Suite n. 5, going on with Kodaly, Dutilleux, Gordon and many others. The scordatura of the C a fourth below I used it before for my “Concerto rotondo” in which the cello was tuned G, D, G, G to obtaining a sympathetic resonance. The reason is in the fact that it offered me more harmonic possibilities, more resonance, brought the sound to a more archaic dimension and gave more emphasis to the bass therefore to the historical element that I had taken from the past. I have written other pieces for solo cello or for cello and orchestra in which I also use some extreme scordatura and which in a few cases occur during the performance: *The Songlines*, *Concerto Rotondo* (cello solo), *Arboreto Salvatico* (2 cellos), *Yafu* (cello and piano), *Tree Raga Song* (cello and strings), *Folk Tales* (cello and orchestra).

7. For many cellists (including me), playing that octave D in the first “variation” is impossible. I use my chin. Did you count on people doing that or did you have another solution in mind?

Oops, I’m sorry for that... I have very large hands or finger extension of the left hand... And sometimes I do not think actually of other performers, but I am sure everyone can find his own way or his own technique ☺ Of course I have also used my chin in many cases. But I must say that - both I and others - we have not invented anything new because the “chin” technique is already present in the beautiful sonatas for Cello and Basso Continuo by Martin Berteau (1691 - 1771). Sonatas were published at the time and the indication "Menton" in French is clearly visible (in Italian *mento*, in English *chin*).

8. What are your views on the importance of the relationship between the composer and performer?

I think I am not the right person to talk about it... I studied with an eighteenth-century method in which the two practices (interpretation and composition) intertwined. I would say that the last century (1900) in this aspect was disastrous because at Academia’s the contact between the two things was forbidden, you could not be “virtuoso” and composer at the same time... And the question was clearly visible, the almost total was created detachment between the two “figures”. If we think about it, until the very early 1900s to be a composer/performer was absolutely normal, starting with Vivaldi and Bach, passing through Boccherini, Mozart, Beethoven, Chopin, up to Rachmaninov, etc. Then the role was divided... Today, thanks to the new interest of ancient music and thanks to the entry of Jazz and Rock into the academies, thanks to a new interest of the students and also thanks to some teachers something is changing in a good way.

9. What advice would you give cellists who are preparing this piece for performance?

I would suggest having an imaginative and creative approach, on one hand observing ancient music and on the other Rock, Folk (Irish, Balkan, etc.) and trying to balance between the different historical, cultural and technical dimensions. On a technical level, any innovation or proposal is welcome.

Interview with Cellist Giovanni Sollima

1. When first performing the work, did you make any adjustments to fingerings and/or bowings you indicated in the original score?

It's something I always do, on the original score I sign a few proposals, but just proposals. Often, I update them myself, even revolutionize them.

2. How does performing your own work change your perception of the piece, would you have played/approached it differently if it was written by someone else?

We could extend this to all music, even music from the past. The point is to find a balance between “fidelity” to the original text and a sort of mirror in which to find our own image reflected. I - after composing - face my pieces (if I'm the performer) as if they are written by another composer. I see the piece from another angle and playing it, I realize that I discover so much more that I had instinctively composed.

Final Thoughts

After practicing and working on all three pieces and speaking with composers and first performers it was very interesting to see how different not only their compositions are, but also the relationships between the composers and performers and approaches taken before the world premiere of each piece. Auerbach provided the piece to Peled and

rejected any suggestions he had. The result is a great, but technically difficult piece, that does not always work well on the cello. Mustonen has a long-lasting friendship and professional relationship with Isserlis, which shows in his intricate Bach-like composition that uses the instrument's best range and features. This was a true collaboration between the composer and performer, even if it was somewhat subconscious.

Sollima is a phenomenal classically trained cellist, who is also a composer. He pushes cellists to think of new ways to approach the instrument, to innovate and improvise. While his music might look difficult on paper, it is written in a way that is extremely idiomatic for our instrument. Fast passages lie comfortably in the same position, double stops and chords use open strings and mostly do not require uncomfortable extensions, and even the more technically complex passages are playable without significant problems other than possibly a sore left thumb. All this is accompanied by other techniques like slap or left hand *pizzicati*, plucking under the bridge, and playing on the bridge, among others.

In contrast with Auerbach and Mustonen, he can be his own cellist and “collaborator.” From his interview it is evident that most of his compositions stem from improvisation and are then also edited and changed via more improvisation (perhaps also not always written down). Sollima urges the performer to learn from the ancient music, in the case of *La Folia* understanding the Renaissance *folia* chord progression and its historical context, but also other music genres like Rock, Folk, Irish, and the Balkan musical tradition. He asks cellists to “balance between different historical, cultural and technical dimensions”, and is, like Mustonen, open to innovation and new interpretations.

When I first approached this piece, I did not know what a Renaissance *folia* dance entailed in terms of chord progression, tuning, and accented beats. Understanding the underlying idea of this Renaissance dance made Sollima's work much clearer. The scordatura notation presented some difficulty within a few passages, which can be resolved by carefully studying Sollima's instructions on which string to play (marked with Roman numerals). Cellists planning to perform this piece should understand the historical context of a Renaissance folia, but should also be creative by playing variations in a variety of musical styles.

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APPENDIX A
AUDIO RECORDING OF LA SUITE
DELS OCELLS

Audio Recording of *La Suite dels Ocells*

Track 1 – Preludio (2'45'')

Track 2 – Moderato ma poco agitato, libero (3'09'')

Track 3 – Con brio (1'54'')

Track 4 – Adagio sognando (1'34'')

Track 5 – Moderato (2'35'')

Track 6 – Allegretto grazioso (1'29'')

Track 7 – Sognando libero (7'04'')

Track 8 – Fuga (8'23'')

APPENDIX B

AUDIO RECORDING OF FREI ABER EINSAM

Audio Recording of *Frei, aber Einsam*

Track 9 – Frei, aber Einsam (4'37'')

APPENDIX C

AUDIO RECORDING OF LA FOLIA

Audio Recording of *La Folia*

Track 10 – La Folia (9’13’’)

APPENDIX D

CATALOG OF TWENTY-FIRST-CENTURY
WORKS FOR SOLO CELLO

COMPOSER	TITLE	DURATION	YEAR (composed)	PUBLISHER
Abbott, Katy	Break Out!	2'00''	2000	Australian Music Center
Adams, Stephen	For Solitary Cello	16'00''	2002	Australian Music Center
Aguirre, Pablo	Tres estudios tangueros para cello in c minor	16'00''	2004, rev. 2006	Lunovis Verlag Berlin
Ali-Zadeh, Franghiz	Oyan!	10'35''	2005	Musikverlag Hans Sikorski
Altmann, Luke	Somniloquy	6'00''	2010	Australian Music Center
Amanti, Lucio Franco	Jazz Suite	14'00''	2002	Schott Music
Andre, Mark	E for Cello	13'00''	2012	Edition Peters
Andre, Mark	Iv 2	10'00''	2007	Edition Peters
Andreyev, Samuel	A moitié gommé pour violoncelle	9'00''	2010	Canadian Music Center
Andrix, George	Short Piece for Cello Solo	3'00''	2018	Canadian Music Center
Angelova, Vania	CrazyDreams...	7'00''	2009	Canadian Music Center
Ansari, Bahaa El	Circles	7'00''	2012	Donemus
Ansari, Bahaa El	The art of the “je ne sai quoi”	15'00''	2014	Donemus
Antignani, Luca	Il canto della Pietra	8'00''	2004	Edizioni Suvini Zerboni
Arranz, Angel	Punto Intenso contra Remisso	23'00''	2005, rev. 2008	Donemus
Asselbergs, Hans	Wide Asleep	5'00''	2004	Donemus
Astapov, Eugene	Contemplation I	7'07''	2013	Canadian Music Center
Athanasiadis, Basil	Dream Fragments	10'00''	2004	United Music Publishing Ltd
Attwood, William	Indigo Turning to Cobalt to Azure	13'00''	2004	British Music Collection
Attwood, William	Subtle	3'00''	2003	British Music Collection
Auerbach, Lera	La Suite dels Ocells	25'00''	2015	Musikverlag Hans Sikorski

Auerbach, Lera	Sonata for Violoncello, op. 72	12'00''	2003	Musikverlag Hans Sikorski
Babbitt, Milton	More Melismata	8'00''	2006	Edition Peters
Bacri, Nicolas	Metamorphoses en hommage a Henri Dutilleux, Op. 121/1	5'00''	2011	Le Chant du Monde
Bacri, Nicolas	Metamorphoses sur le nom de Benjamin Britten, Op. 121/2	7'00''	2012	Le Chant du Monde
Bacri, Nicolas	<u>Sonate-méditation,</u> <u>Op. 106c</u>	10'00''	2008	Éditions Alphonse Leduc
Badian, Maya	Prelude and Fugue	5'00''	2011	Canadian Music Center
Badian, Maya	Reflections	5'00''	2012	Canadian Music Center
Baekers, Stephan	Fantasia	9'00''	2016	Donemus
Bahr, Sebastian	...momento...	8'30''	2015	Musikverlag Hans Sikorski
Barbeler, Damian	Freeze Dry	8'00''	2000	Australian Music Center
Barrett, Richard	Blattwerk	25'00''	1998-2002	United Music Publishing Ltd
Bartolomey, Matthias	Theresa's Groove	3'40''	2018	Universal Edition
Bartolomey, Matthias	Transcontinental Wedding Song	3'30''	2017	Universal Edition
Bartolomey, Matthias	Isabella	4'45''	2017	Universal Edition
Beath, Betty	Heart Song	4'00''	2001	Australian Music Center
Beckwith, John	Breaking Silence	2'00''	2012	Canadian Music Center
Beijer, Thomas	Capricho bajo la luna	7'30''	2012	Donemus
Bennet, Richard Rodney	Partita for Solo Cello	10'00''	2001	Novello & Co Ltd
Bennett, Richard Rodney	Reflections on A Scottish Folk Song	27'00''	2004	British Music Collection
Benninghoff, Ortwin	Sequenz		2002	Verlag Dohr

Berio, Luciano	Sequenza XIV	13'00''	2001	Universal Edition
Beuger, Antoine	Ce qui passe	90'00''	2002	Edition Wandelweiser
Beurden, Bernard van	Trait d'union	2'00''	2015	Donemus
Biesemans, Janpieter	Achter het melkglazenvenster op. 113	7'30''	2005	Lantro Music
Biesemans, Janpieter	Ashjera op. 120	10'00''	2006	Lantro Music
Birney, Keon	Dhun Basant	7'00''	2007	Canadian Music Center
Booren, Jo van den	Avances I	8'45''	2005	Donemus
Booren, Jo van den	Avances II	7'15''	2005	Donemus
Booren, Jo van den	Avances III	9'40''	2011-2015	Donemus
Borenstein, Nimrod	Soliloquy	6'40''	2012	Donemus
Bosse, Denis	Balles Magiques		2008	Lantro Music
Bowden, Mark	Gyre	10'00''	2001	British Music Collection
Bracegirdle, Lee	Resonance	8'00''	2003	Australian Music Center
Brass, Nikolaus	Songlines V	12'00''	2007	Ricordi
Bray, Charlotte	On the Other Shore	3'00''	2014	British Music Collection
Brewaeyes, Luc	Per André L. 80	3'00''	2011	Donemus
Bright, Colin	Many Heads - Katatjuta	8'00''	2008	Australian Music Center
Brødsgaard, Anders	Prelude-Labyrinth- Exit		2002	Edition Wilhelm Hansen
Brook, Taylor	Song for Solo Cello	7'00''	2015	Canadian Music Center
Brown, Stephen	Suite no. 6: Flowers of the Forest	15'00''	2013	Canadian Music Center
Brown, Stephen	Suite no. 4: Lilies and the Roses	18'45''	2007	Canadian Music Center

Brown, Stephen	Suite no. 5: Magneto	22'00''	2012	Canadian Music Center
Brown, Stephen	Suite no. 1: Takkakaw Falls	17'30''	2003	Canadian Music Center
Brown, Stephen	Suite no. 2: Fire	25'00''	2005	Canadian Music Center
Brown, Stephen	Suite no. 3: There Was a Lady in the East	14'00''	2007	Canadian Music Center
Bryars, Gavin	Tre Laude Dolçe	12'00''	2007	Schott Music
Buczynski, Walter	Sonata for Solo Violoncello	15'00''	2018	Canadian Music Center
Burgan, Patrick	Feux	20'00''	2007	Gérard Billaudot Éditeur
Butler, Martin	Siward's River Song	6'00''	2001	Oxford University Press
Canat de Chizy, Edith	Formes du vent	11'00''	2003	Editions Henry Lemoine
Carrabré, Patrick	Ancestral Drones for Cello and Audio	10'13''	2010	Canadian Music Center
Carter, Taran	Kosciuszko Suite	11'00''	2007	Australian Music Center
Catranis, Michael Rea	Jeita		2017-2018	Musikverlag Hans Sikorski
Celis, Frits	Sonata op. 71	22'00''	2002	CeBeDeM
Chan, Ka Nin	Soulmate	6'00''	2001	Canadian Music Center
Clyne, Anna	Fits+Starts	6'00''	2003	British Music Collection
Colasanti, Silvia	Lamento	5'00''	2016	Ricordi
Colbert, Brendan	Twitch	5'00''	2011	Australian Music Center
Corcoran, Chris	Major Minor Buzz	6'00''	2015	British Music Collection
Corgi, Azio	Tang Jok	8'00''	2009	Durand Salabert Eschig
Crane, Laurence	Raimondas Rumsas	6'00''	2002	British Music Collection
Creaghan, Andrew	Sonata #3 for Cello		2007	Canadian Music Center

Creaghan, Andrew	Sonata #1 for Cello	8'00''	2007	Canadian Music Center
Creaghan, Andrew	Sonata #2 for Cello	10'00''	2007	Canadian Music Center
Creaghan, Andrew	Sonata #5 for Cello (The Crucifixion)	15'00''	2007	Canadian Music Center
Creaghan, Andrew	Sonata #6 for Cello (The Resurrection)	10'00''	2007	Canadian Music Center
Creaghan, Andrew	Sonata #4 for Cello (In the Garden of Gethsemane)		2007	Canadian Music Center
Curtoni, Lamberto	Follia II	6'12''	2010	Casa Musicale Sonzogno
Curtoni, Lamberto	Chi passa per 'sta strada	10'18''	2010	Casa Musicale Sonzogno
Curtoni, Lamberto	Let Her Finish Her Dance	2'40''	2010	Casa Musicale Sonzogno
Curtoni, Lamberto	Madrigale di diverse materie	2'35''	2010	Casa Musicale Sonzogno
Curtoni, Lamberto	Taranta	3'55''	2010	Casa Musicale Sonzogno
Curtoni, Lamberto	Daseia	15'00''	2014	Casa Musicale Sonzogno
<u>Czernowin,</u> <u>Chaya</u>	For Violin Solo (version for violoncello)	12'00''	2015	Schott Music
D'Ase, Dirk	Die Leidenschaften des Don Juan	17'30''	2005	Noise Production Wien
Dao, Nguyen Thien	Arco vivo	10'00''	2000	Editions Jobert
Darbellay, Jean-Luc	"S"	7'00''	2003	Ricordi
Darbellay, Jean-Luc	Luce e colore		2011	Ricordi
Darbellay, Jean-Luc	Miroirs	2'00''	2010	Ricordi
Davidson, Robert	Tangled	2'00''	2019	Australian Music Center
Davidson, Robert	War Against Nature	1'00''	2019	Australian Music Center
Davies, Hywel	10 Juin 1936	7'00''	2005	British Music Collection

Davies, Hywel	Suite		2005	British Music Collection
Davies, Tim	Tinabs	6'00''	2002	Australian Music Center
De Regt, Hendrik	Partita	5'00''	2008	United Music & Media Publishers
Dean, Brett	Eleven Oblique Strategies	10'00''	2014	Australian Music Center
Dedman, Malcolm	Impromptu	4'00''	2008	British Music Collection
Dedman, Malcolm	Lighten Our Darkness	3'00''	2013	British Music Collection
Dennehy, Donnacha	Aisling Gheal	6'00''	2007	G Schirmer Inc
Désilets, Richard	Un endroit pour violoncelle	4'20''	2006	Canadian Music Center
Dewey, Matthew	This Uncharted Hour		2011	Australian Music Center
Dilnot Johnson, Liz	Reflections of an Eccentric English Artist	30'00''	2015	British Music Collection
Dusapin, Pascal	Imago	4'45''	2001	Durand Salabert Eschig
Dykstra, Lowell	Sing Me a Song of Consolation	4'00''	2012	Donemus
Dzenitis, Andris	Quidditas	14'00''	2016	Edition Peters
Easton, James	Vision 5	7'00''	2000	Australian Music Center
Edwards, Ross	Water Spirit Song	5'00''	2003	Australian Music Center
Eichberg, Søren Nils	Variationen über ein Thema von Niccolo Paganini	10'00''	2005	Universal Edition
Elkana, Amos	Reflections (version for cello and electronics)	9'00''	2014, rev. 2019	Donemus
Emsley, Richard	Still/s 1	9'00''	2002	British Music Collection
Enns, Leonard	Cello Sonata no. 1	20'00''	2006	Canadian Music Center
Erkoreka, Gabriel	Kin	11'00''	2003	British Music Collection
Escaich, Thierry	Cantus I	10'00''	2005	Gérard Billaudot Éditeur

Fardon, Daniel	Spirited Dancing	8'00''	2018	British Music Collection
Fedele, Ivan	Arc-en-ciel	3'00''	2004	Edizioni Suvini Zerboni
Fedele, Ivan	Corrente	3'00''	2007	Edizioni Suvini Zerboni
Fedele, Ivan	Hommagesquisse		2015	Edizioni Suvini Zerboni
Fedele, Ivan	Preludio e Ciaccona		2010	Edizioni Suvini Zerboni
Fennessy, David	5 Hofer Photographs	10'00''	2012	Universal Edition
Ferneyhough, Brian	In Nomine (from Umbrations)	24'00''	2017	Edition Peters
Finch, Douglas	Morning Song	3'00''	2007	British Music Collection
Finzi, Graciane	Thème et Variations sur "Il Cant Dels Ocells"	10'00''	2004	Gérard Billaudot Éditeur
Fitch, Fabrice	Per Serafino Calbarsi II: Le Songe de Panurge	10'30''	2003	British Music Collection
Flores, Kristin	In the Mountains	5'00''	2006	Canadian Music Center
Foccrulle, Bernard	Wie ein Wort das noch in schweigen reift...	9'30''	2011	Ricordi
Ford, Andrew	Hearing Voices	8'00''	2018	Australian Music Center
Frances-Hoad, Cheryl	Excelsus	15'00''	2002	British Music Collection
Franceschini, Matteo	Parabola	15'00''	2006	Edizioni Suvini Zerboni
Fujikura, Dai	Engraving	7'00''	2015	Ricordi
Fujikura, Dai	Eternal Escape	5'00''	2001	Ricordi
Fujikura, Dai	Moment	1'00''	2007	Ricordi
Fujikura, Dai	OSM	16'00''	2015	Ricordi
Fujikura, Dai	Sparkler	5'00''	2020	Ricordi
Fujikura, Dai	The Spirit of Beings	14'00''	2012	Ricordi

Fujikura, Dai	Tsutsumu	5'00''	2019	Ricordi
Fujikura, Dai	Eternal Escape	5'00''	2001	British Music Collection
Fujikura, Dai	Secret Breath	4'00''	2001	British Music Collection
Furrer-Münch, Franz	Adagio	13'00''	2008	Ricordi
Furrer-Münch, Franz	Rammentarsi	12'00''	2008	Ricordi
Galante, Carlo	Il libro dei falchi	20'00''	2014	Casa Musicale Sonzogno
Geel, Oene van	Three Dances	10'00	2008	Donemus
Giron, Arsenio	Five Miniatures	10'15''	2018	Canadian Music Center
Glass, Philip	<u>Songs and Poems</u>	27'00''	2007	Dunvagen Music Publishers Inc
Glass, Philip	Orbit	3'40''	2013	Dunvagen Music Publishers Inc
Globokar, Vinko	Idée fixe	7'00''	2010	Ricordi
Glynn, Gerald	Sarabesque	9'00''	2006	Australian Music Center
Gordon, Michael	All Vows	9'00''	2006	Ricordi
Gordon, Michael	House Music	60'00''	2018	Ricordi
Gordon, Michael	Sleight	6'00''	2001	British Music Collection
Gorton, David	2 nd Sonata for Cello	12'00''	2007	Verlag Neue Musik
Gorton, David	Sonata for Solo Cello	16'00''	2005	Verlag Neue Musik
Gorton, David	Tähtelä, Place of the Stars	6'00''	2001	British Music Collection
Grant, Stewart	Shadow Dance Saya Nritya		2001	Canadian Music Center
Graubart, Michael	Scenna III	3'00''	2002	British Music Collection
Greenbaum, Stuart	Lunar Orbit	5'00''	2011	Australian Music Center
Gyger, Elliott	Shifting	7'00''	2007	Australian Music Center

Haas, Georg Friedrich	Blumenwiese 6	25'00''	2017	Ricordi
Hakim, Naji	Prélude et Habanera	6'00''	2020	United Music Publishing Ltd
Halffter, Cristóbal	The Lament of a Wounded Bird	20'00''	2000	Universal Edition
Halffter, Cristóbal	Llanto por Pescaíto	7'00''	2018	Universal Edition
Hamel, André	De l'aube claire...pour violoncelle et traitement en temps réel	14'00''	2004	Canadian Music Center
Harrex, Patrick	Passages X	7'00''	2013	British Music Collection
Harrison, Bryn	Present Form	15'00''	2003	British Music Collection
He, Xuntian	Scent Dance II	5'0''	2010	Schott Music
Hefti, David Philip	Ritus, 4 Tanz- Collagen	10'00''	2008	Edition Kunzelmann
Hefti, David Philip	Klangscherben, Mosaik	10'00''	2011	Edition Kunzelmann
Heindrichs, Heinz-Albert	Atem für Atem		2002	Verlag Dohr
Hellawell, Piers	A Frieze and a Litany	4'55''	2015	Edition Peters
Heller, Barbara	Sounds and Signs	30'00''	2007	Schott Music
Herchenröder, Martin	Winternachtmusik	7'00''	2003	Verlag Neue Musik
Hersant, Philippe	Sonate pour violoncelle	10'00''	2003	Durand Salabert Eschig
Hersant, Philippe	Les Ombres de Giverny	7'50''	2007	Durand Salabert Eschig
Herve, Jean-Luc	Amplitude	3'00''	2007	Edizioni Suvini Zerboni
Heyn, Volker	Ohne Titel	6'00''	2001	Ricordi
Heyn, Volker	Ohne Titel 2	8'00''	2004	Ricordi
Hischhof, Rainer	Epigramme	11'30''	2005	Musikhaus Doblinger
Hiscott, James	Swirl	10'30''	2000	Canadian Music Center

Ho, Vincent Chee- Yung	Stigmata	11'00''	2001	Canadian Music Center
Hoche, Hubert	9.5 Imptuitiv.03	4'00''	2003	H.H. Musikverlag
Hodkinson, Sydney	Sojournen	9'00''	2003	Canadian Music Center
Hodkinson, Sydney	Trance	5'30''	2003	Canadian Music Center
Hoffmann, Robin	Schleifers Methoden	11'00''	2005	Edition Peters
Holliger, Heinz	Fantasiestück und Recitativo Passionato	5'00''	2001	Schott Music
Holloway, Robin	Sonata for Solo Cello	20'00''	2000	Boosey & Hawkes
Holt, Simon	Feet of Clay	12'00''	2003	Chester Music Ltd
Holyoake, David	Intimation no. 1	4'00''	2008	Australian Music Center
Hopkins, John	7 Bagatelles	10'00''	2014	Ricordi
Hopkins, Sarah	Journey to the East	5'00''	2006	Australian Music Center
Hopkins, Sarah	Honour the Earth	7'00''	2000	Australian Music Center
Hu, Xiao-ou	Mahakasyapa's Smile	10'00''	2005	Canadian Music Center
Huber Klaus	Cadence à "L'âme qui descend de sa monture"	5'00''	2002	Ricordi
Huber, Nicolaus	Wechselwirkung	11'00''	2007	Breitkopf & Härtel
Hübler, Klaus	Daphne		2011	Ricordi
Hummel, Bertold	Abschied	5'00''	2002	Schott Music
Hurel, Philippe	D'un trait – Trentemps (Qui Passe)	13'00''	2007	Editions Henry Lemoine
Hush, David	Partita no. 3	19'00''	2000	Australian Music Center
Illés, Márton	Eufóriák I	5'00''	2009	Breitkopf & Härtel

Iranyi, Gabriel	Denkbilder	12'00''	2013	Verlag Neue Musik
Jehts, Willem	Bella figura	13'00''	2000	Donemus
Jolliffe, Edmund	Rain Dance	5'00''	2006	British Music Collection
Jost, Christian	Lautlos	6'00''	2005	Schott Music
Karassikov, Vadim	Surface	6'20''	2006	Bärenreiter Verlag
Karski, Dominik	Streamforms II	10'00''	2004	Australian Music Center
Karski, Dominik	Certainty's Extent	14'00''	2011	Australian Music Center
Kate, Moore	Rose	1'00''	2015	Australian Music Center
Kats-Chernin, Elena	Wisdom Circles	6'00''	2009	Australian Music Center
Kelemen, Milko	Musica Amorosa	9'00''	2004	Musikverlag Hans Sikorski
Killmayer, Wilhelm	Drei Konzertstücke	9'00''	2003	Schott Music
Killmayer, Wilhelm	Puxtositum Mixta	11'00''	1999-2003	Schott Music
Kirchner, Volker David	Aus dem Buch Der Könige, Drei Meditationen	15'00''	2000	Schott Music
Kishino, Malika	Epanouissement		2003	Edizioni Suvini Zerboni
Knopf, Michael	3 -ianas		2003	Australian Music Center
Knopf, Michael	Earthshine	8'00''	2003	Australian Music Center
Knopf, Michael	Suite for Violoncello		2003	Australian Music Center
Knudson, Elizabeth	Black is the Colour	7'00''	2015	Canadian Music Center
Knudson, Elizabeth	Dear Nora for Cello and Stereo Electroacoustic Track	6'00''	2016	Canadian Music Center
Knudson, Elizabeth	Yarilo	15'10''	2007	Canadian Music Center
Koch-Raphael, Erwin	Himiko schläft	4'00''	2005	Boosey & Hawkes

Koch-Raphael, Erwin	A Prayer, Love and Mystery	5'30''	2010	Boosey & Hawkes
Kröll, Georg	Appassionato morendo	16'00''	2004	Edition Gravis
Kunz, Alfred	Essay	15'00''	2002	Canadian Music Center
Kurtág, György	Jelek, játékok és üzenetek		1987-2008	Editio Musica Budapest
Kyburz, Hanspeter	Tropus	10'00''	2012-2013	Breitkopf & Härtel
La Fuente, Benjamin de	Go Ahead	2'00''	2007	Editions Henry Lemoine
Lang, David	The Day	30'00''	2016	Ricordi
Lang, David	World to Come	24'00''	2003	Ricordi
Langford, Chad	Sea of Islands	8'00''	2012	British Music Collection
Lanza, Mauro	La Bataille de Caresme et de Charnage	10'00''	2012	Ricordi
Larcher, Thomas	Sonata	18'00''	2007	Schott Music
Lazkano, Ramon	Ibaiadar	3'00''	2013	Le Chant du Mond
Leclair, François-Hugues	Deux interludes pour violoncelle seul, op. 31	8'10''	2010	Canadian Music Center
Ledger, James	Blood Water Wine	11'00''	2013	Australian Music Center
Leitermeyer, Fritz	Blaugruen	10'00''	2003	Edition Wandelweiser
Leitermeyer, Fritz	Wirklicht	90'00''	2003	Edition Wandelweiser
Levy, Fabien	Lexemes hirsutes	10'00''	2007	Ricordi
Lim, Liza	Invisibility	10'00''	2009	Ricordi
Lim, Liza	An Ocean Beyond Earth	15'00''	2016	Ricordi
Lindberg, Magnus	Partia	25'00''	2001	Boosey & Hawkes
Lindberg, Magnus	Duello	2'00''	2010	Boosey & Hawkes
Lluch, Jordi	Adagio – Rondo	8'00''	2005	Periferia Publishing

Long, Zhou	Wild Grass	8'15''	2002	Oxford University Press
Luedeke, Raymond	Grief	5'00''	2010	Canadian Music Center
MacMillan, James	In angustii..II	8'00''	2001	Boosey & Hawkes
MacMillan, James	HB to MB	3'00''	2004	Boosey & Hawkes
MacMillan, James	And He Rose	4'00''	2012	Boosey & Hawkes
Maddox, Richard Peter	Conversations with Caitlin	5'00''	2005	Australian Music Center
Mahnkopf, Claus-Steffen	The Courier's Tragedy	19'20''	2001	Musikverlag Hans Sikorski
Maldonado, Javier Torres	Tiento	7'00''	2000	Edizioni Suvini Zerboni
Manneke, Daan	Surge/Stephan hebe dich!	6'00''	2005	Donemus
Manzoni, Giacomo	Freedom	8'00''	2001	Ricordi
Marcellino, Raffaele	Night Prelude	4'00''	2011	Australian Music Center
Marcland, Patrick	Cello-Solo	5'10''	2004	Editions Transatlantiques
Martin, Ruth Lee	Spurt!		2001	Australian Music Center
Martlew, Zoë	Shift, Trip (amplified cello and pre-recorded soundtrack)	7'22''	2005	Schott Music
Martlew, Zoë	Stir (solo cello without bow)	4'00''	2012	Schott Music
Martlew, Zoë	Salat Babilya, Babylonian Prayer (solo cello without bow)	4'00''	2008	Schott Music
Mason, Christian	Incandescence	15'00''	2011	British Music Collection
Matthews, David	Journeying	10'00''	2005	Faber Music
Maw, Nicholas	Narration	20'00''	2001	Faber Music
Mayo, Christopher	To Carve in Wild Cherry	8'00''	2012	British Music Collection

Mazzoli, Missy	A Thousand Tongues	6'00''	2009	G Schirmer Inc
McNamara, Peter	Cadenza II	12'00''	2012	Australian Music Center
McWilliam, James	Interjection	5'00''	2003	British Music Collection
Medekšaitė, Egidija	Oscillum	12'00''	2009	British Music Collection
Meredith, Anna	Yellow	4'00''	2004	British Music Collection
Moore, Kate	Whoever You Are Come Forth	5'00''	2008	Australian Music Center
Moore, Kate	Song of Ropes	7'00''	2017	Australian Music Center
Moore, Kate	Tarantella	7'00''	2016	Australian Music Center
Moore, Kate	Lidy's piece	5'00''	2015	Australian Music Center
Morricone, Ennio	Come un'onda...	5'00''	2005	Edizioni Suvini Zerboni
Mulsant, Florentine	Suite pour violoncelle seul op. 41	12'00''	2013	Musikhaus Doblinger
Mundry, Isabel	Les Corps des cordes	15'00''	2013	Breitkopf & Härtel
Mustonen, Olli	Frei Aber Einsam	4'00''	2014	Schott Music
Nagle, Peter	Heaven in a Wild Flower	22'00''	2001	British Music Collection
Nagle, Peter	Here	100'00''	2015	British Music Collection
Nagorcka, Ron	Alice in the Palace	3'00''	2004	Australian Music Center
Naske, Elizabeth	Kamfu, As in the Way of the World	12'00''	2009	Schott Music
Neidhöfer, Christoph	Sol(o)	12'00''	2000	Ricordi
Nemtsov, Sarah	Red		2018	Ricordi
Nemtsov, Sarah	Wolfgesänge	7'00''	2019	Ricordi
Newski, Sergej	Rost	17'00''	2005	Ricordi
Newsome, Padma	My Eyes Are Tears	12'00''	2001	Australian Music Center

Nordentoft, Anders	Impetuoso		2014	Edition Wilhelm Hansen
Nørgård, Per	Sonata for Cello Solo nr. 5	7'00''	2013	Edition Wilhelm Hansen
Nørgård, Per	Sonata for Cello Solo nr. 4: Rhizom	14'30''	2007	Edition Wilhelm Hansen
Norman, Andrew	Sabina	11'00''	2009	Schott Music
Odeh Tamimi, Samir	Tamáni	12'00''	2003	Ricordi
Odeh Tamimi, Samir	Tamáni II	8'00''	2007	Ricordi
Odeh Tamimi, Samir	Uffukk	9'00''	2010	Ricordi
Oelbrandt, Kris	Micrologica 2	6'00''	2001	United Music & Media Publishers
Oelbrandt, Kris	Dialogues op. 6	5'00''	2000	CeBeDeM
Otten, Ludwig	Solo	12'00''	2003	Donemus
Page, Rosalind	Extrema	11'00''	2001	Australian Music Center
Page, Rosalind	Being and Time III: Paradiso	10'00''	2015	Australian Music Center
Parkinson, Tim	Cello Piece	45'00''	2004	British Music Collection
Paulet, Vincent	Hyperbola	4'30''	2009	Editions Jobert
Pauset, Brice	Rasch	13'00''	2005	Editions Henry Lemoine
Pawollek, Roman	Lebenslinien – Drei Reflexionen		2006-2009	Musikhaus Doblinger
Penderecki, Krzysztof	Cadenza	8'00''	2015	Schott Music
Penderecki, Krzysztof	Tanz	2'00''	2009, rev. 2016	Schott Music
Penderecki, Krzysztof	Violoncello Totale	6'00''	2011	Schott Music
Percy, Robert	Everything is Permitted	10'00''	2004	British Music Collection
Perényi, Miklós	Introduzione e Scherzo		2013	Editio Musica Budapest
Perrett, Michael	Even Keel	8'00''	2011	British Music Collection

Pes, Riccardo	Il gigante di Barcis	3'45''	2019	Casa Musicale Sonzogno
Pes, Riccardo	Rebus n. 2	2'10''	2019	Casa Musicale Sonzogno
Poe, Lara	Soliloquy	5'00''	2015	British Music Collection
Polevaya, Sophya	Partita	8'00''	2017	British Music Collection
Poppe, Enno	Herz	13'00''	2002	Ricordi
Poppe, Enno	Zwölf	3'00''	2014	Ricordi
Pousseur, Henri	Dépli et Configuration de l'Ombre	21'00''	2007	CeBeDeM
Prévost, André	Improvisation	6'30''	2006	Canadian Music Center
Proudlock, Alexander	Candlelight Whispers	8'00''	2015	British Music Collection
Provost, Serge	Les vertiges de S.		2001	Canadian Music Center
Prudencio, Cergio	Esta distancia	4'00''	2006	Ricordi
Pura, William	Der Holzweg		2002	Canadian Music Center
Rawlings, Katherine	Wilting Not Dying	4'00''	2003	Australian Music Center
Reade, Simon	Lullaby for Callum	4'00''	2015	Australian Music Center
Regner, Hermann	Evening Songs		2007	Schott Music
Reich, Steve	Cello Counterpoint	11'30''	2003	Boosey & Hawkes
Reid, Darlene Chepil	Doannan	10'00''	2000	Canadian Music Center
Reimann, Aribert	Solo II	11'00''	2001	Schott Music
Resch, Gerald	Al fresco	7'30''	2011	Musikverlag Hans Sikorski
Reverdy, Michèle	Cinq pieces pour violoncelle	15'00''	2004	Éditions Alphonse Leduc
Reynolds, Roger	Colombi Daydream	7'50''	2010	Edition Peters
Ricketson, Damien	Imagining le Verrier	10'00''	2001	Australian Music Center

Riehm, Rolf	Ach, Königin	9'00''	2005	Ricordi
Riehm, Rolf	Im Nachtigallental	13'00''	2007	Ricordi
Riley, Colin	Something in our Minds Will Always Stay	3'00''	2015	British Music Collection
Rosen, Robert Joseph	Waiting for Sunyata		2008	Canadian Music Center
Ruggli, Madeleine	Fractal	7'00''	2007	Ricordi
Runswick, Daryl	Sonata	20'00''	2001	British Music Collection
Rusconi, Roberto David	Es Ist Genug		2013	British Music Collection
Ryan, Jeffrey	Bellatrix	8'00''	2001	Canadian Music Center
Saariaho, Kaija	Sept Papillons	12'50''	2001	Chester Music Ltd
Saariaho, Kaija	Sparks	1'00''	2007	Chester Music Ltd
Salonen, Esa-Pekka	Knock, Breathe, Shine	12'00''	2010	Chester Music Ltd
Sammoutis, Evis	Emmelia	12'00''	2015	University of York Music Press
Saunders, Rebecca	Solitude	17'00''	2013	Edition Peters
Schlee, Tomas Daniel	Drei Zeichen op. 53	8'00''	2002	Musikhaus Doblinger
Schlünz, Annette	Schau(m)ich	12'00''	2000	Boosey & Hawkes
Schoenberg, Adam	Ayudame	7'00''	2004	Ricordi
Schultz, Andrew	Prelude Mesto, op. 58a	5'00''	2001	Australian Music Center
Schultz, Andrew	Prelude		2001	British Music Collection
Schütter, Meinrad	Grundungen nach Notaten von Andreas Neeser	9'30''	2005	Breitkopf & Härtel
Sculthorpe, Peter	Maranoa Lullaby	3'00''	2007	Australian Music Center
Seither, Charlotte	Dexis	14'00''	2009	Bärenreiter Verlag

Sibson, Ben	Nicaea Variations	7'00''	2008	Australian Music Center
Silvestrov, Valentin	Werke für Violoncello Solo	16'10''	2002-2004	M.P. Belaieff
Simaku, Thomas	Soliloquy II	13'00''	2001	University of York Music Press
Simpson, Mark	Un regalo	8'00''	2014	Boosey & Hawkes
Sitsky, Larry	Niggun		2006	Australian Music Center
Sitsky, Larry	Diaspora		2007	Australian Music Center
Skweres, Tomasz	Transformations	3'20''	2014	Musikhaus Doblinger
Sloane, Alexia	Gate, Gate	9'00''	2018	British Music Collection
Sluys, Johan	Ciaccona	5'30''	2004	Lantro Music
Smolka, Martin	Like Ella	9'00''	2019	Breitkopf & Härtel
Sokolovic, Ana	Vez	8'00''	2005	Canadian Music Center
Solbiati, Alessandro	Suite	10'00''	2002	Edizioni Suvini Zerboni
Solbiati, Alessandro	Degl'incanti	3'00''	2007	Edizioni Suvini Zerboni
Sollima, Giovanni	Ritratto di musico	2'15''	2000	Casa Musicale Sonzogno
Sollima, Giovanni	Fandango	4'00''	2014	Casa Musicale Sonzogno
Sollima, Giovanni	La Folia	7'00''	2007	Casa Musicale Sonzogno
Sollima, Giovanni	Terra Aqua	3'00''	2005	Casa Musicale Sonzogno
Sollima, Giovanni	J. Beuys Song per violoncello ed electronics	60'00''	2001	Casa Musicale Sonzogno
Sotelo, Mauricio	Muros de dolor... VI: Soleá	9'00''	2010	Universal Edition
Speak, Jeroen	Tarantele	11'00''	2002	British Music Collection
Srnka, Miroslav	Simple Space	8'00''	2006	Bärenreiter Verlag
Stafylakis, Harry	Suite for Solo Cello	18'00''	2009	Canadian Music Center

Staniland, Andrew	Still Turning	17'30''	2011	Canadian Music Center
Stanley, Jane	Winter Song	3'00''	2015	Australian Music Center
Stanley, Jane	Deep Turn		2006	British Music Collection
Staud, Johannes Maria	Donum	4'30''	2015	Universal Edition
Stephenson, Josephine	Anamnesis	3'00''	2012	British Music Collection
Stiebler, Ernstalbrecht	Schwebend	16'00''	2009	Ricordi
Stock, David	A Gentle Breeze	2'00''	2013	Lauren Keiser Music Publishing
Strasnoy, Oscar	Eco	2'00''	2009	Le Chant du Monde
Stringer, John	Lied: Red Elegy	12'00''	2005	University of York Music Press
Stroppa, Marco	Ay There's the Rub	10'00''	2001	Ricordi
Tahourdin, Peter	Music for Solo Cello	6'00''	2004	Australian Music Center
Tanguy, Eric	Invocation	7'00''	2009	Durand Salabert Eschig
Tanguy, Eric	Rising	9'00''	2015	Durand Salabert Eschig
Tann, Hilary	Seven Poems of Stillness	16'00''	2016	Oxford University Press
Taverna-Bech, Francesc	Quasi una sonata for Cello Solo		2003-2009	Periferia Publishing
Thomas, Augusta Read	Incantation	5'00''	2017	G Schirmer Inc
Thompson, Shirley	Push		2005	British Music Collection
Tiutiunnik, Katia	Who is Like God?	18'00''	2006	Australian Music Center
Tiutiunnik, Katia	Cities of the Gods	26'00''	2003	Australian Music Center
Tiutiunnik, Katia	Al-Hisar	5'00''	2001	Australian Music Center
Trandafilovski, Mihailo	Wind/hills/waves	13'00''	2017	United Music Publishing Ltd
Trew, Michael	Mourning My Love	7'00''	2016	Canadian Music Center

Turnage, Mark-Anthony	Milo	3'00''	2009	Boosey & Hawkes
Vacchi, Fabio	Sonatina III	5'15''	2019	Ricordi
Vacchi, Fabio	Ode	8'00''	2010	Ricordi
Vajda, Janos	Sonata for Solo Violoncello		2012	Editio Musica Budapest
Vali, Reza	Kord: Calligraphy no. 9	10'30''	2008	Lauren Keiser Music Publishing
Valle, Rafael	In memoriam patris mei	6'30''	2008	Periferia Publishing
Van Dal- Kleijne, Joke	Descending to Avalon	9'40''	2007	United Music & Media Publishers
Van Hove, Luc	Modo perpetuo op. 38	9'00''	2000	CeBeDeM
Van Ingelgem, Maarten	Berienza	5'00''	2003	Lantro Music
Verbey, Theo	Five Pieces	8'00''	2006	Donemus
Vines, Nicholas	Terminus in Time	15'00''	2000	Australian Music Center
Vines, Nicholas	A Queen's Paranoia	7'00''	2007	Australian Music Center
Voets, Pierre	Canto	6'00''	2005	CeBeDeM
Völker, Toni	Traumgesang	15'00''	2005	Ricordi Berlin
Wagemans, Peter-Jan	Quasi Sonata	16'00''	2007	Donemus
Wagner, Wolfram	Variationssuite	14'00''	2003	Musikhaus Doblinger
Walker, Robin	His Spirit Over the Waters	10'00''	2008	Edition Peters
Watkins, Huw	Prelude	5'00''	2007	Schott Music
Webb, John	...into a several world...	20'00''	2001	British Music Collection
Weeks, James	Tide	12'00''	2007	University of York Music Press
Weiss, Harald	...verweht	4'00''	2014	Schott Music

Widmann, Joerg	Etude Digitale	8'00''	2015	Schott Music
Williams, Natalie	Praxis	8'00''	2008	Australian Music Center
Witney, Paul	Ritual 2	5'00''	2000	Australian Music Center
Witney, Paul	Murmur	5'00''	2001	Australian Music Center
Wohl, Daniel	Saint Arc	8'00''	2010	G Schirmer Inc
Wolfe, Julia	Emunah	10'00''	2015	Ricordi
Yun, Du	The Veronica	12'00''	2016	G Schirmer Inc

APPENDIX E

INSTITUTIONAL REVIEW BOARD APPROVAL



Institutional Review Board

DATE: December 13, 2018

TO: Katarina Pliego

FROM: University of Northern Colorado (UNCO) IRB

PROJECT TITLE: [1216835-2] Recording and Overview of Three Pieces for Solo Cello Written in the Twenty-first Century

SUBMISSION TYPE: Amendment/Modification

ACTION: APPROVAL/VERIFICATION OF EXEMPT STATUS

DECISION DATE: December 13, 2018

EXPIRATION DATE: December 13, 2022

Thank you for your submission of Amendment/Modification materials for this project. The University of Northern Colorado (UNCO) IRB approves this project and verifies its status as EXEMPT according to federal IRB regulations.

We will retain a copy of this correspondence within our records for a duration of 4 years.

If you have any questions, please contact Nicole Morse at 970-351-1910 or nicole.morse@unco.edu. Please include your project title and reference number in all correspondence with this committee.

This letter has been electronically signed in accordance with all applicable regulations, and a copy is retained within University of Northern Colorado (UNCO) IRB's records.

APPENDIX F

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May 4, 2020

Katarina Pliego
 3210 Lake Park Way, Apt. 205
 Longmont, CO 80503
 970-347-0790

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Will Adams
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Agreed to and Accepted

By: Katarina Pliego May 4, 2020

Katarina Pliego

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May 1, 2020

Ms. Katarina M. Pliego
 3210 Lake Park Way, Apt. 205
 Longmont CO 80503

RE: Olli Mustonen FREI, ABER EINSAM, Invention for violoncello solo (the "Work")

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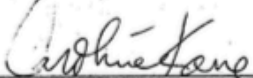
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May 1, 2020
Page 2

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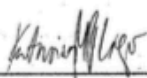
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By: 
Katarina M. Pliego



Chiara Renino <chiara.renino@sonzogno.it>
to me ▾

Apr 29, 2020, 2:52 AM



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Chiara Renino
to me ▾

Fri, Oct 2, 4:22 AM (2 days ago)



Dear Katarina,

I'm sorry but I'm not in office and I'm working from home due to Covid. You can consider my email forwarded below as an official letter.

Kind regards,

Chiara

Chiara Renino
Rental & Copyright Manager

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